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MATRIX DATA-BANK

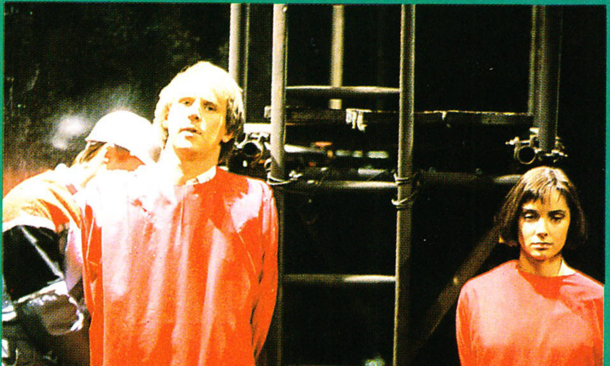
WHERE ARE THEY NOW?

Patrick McKee-Duff down in Tasmania is intrigued about renegade Time Lords (i.e. those not still on Gallifrey), and wonders how many there are or have been apart from the Doctor, and if they're still on the loose. So, a quick run down on the state of play. The Master was last seen in *Survival* leaping off to goodness only knows where, and the Rani was last seen hanging about in her own TARDIS at the mercy of the Tetraps in *Time and the Rani*. The Meddling Monk is presumably wandering about lost in space and time in his Mark IV TARDIS after the Doctor's theft of his directional unit in *The Daleks' Master Plan: Escape Switch*, although he was last seen on an icy planet. Romana, with K9 Mark II, is probably still helping Biroc and the Tharils out in E Space near the Zero Point. The Hermit, the Doctor's old mentor, is presumably still at a meditation centre near Mortimer in Berkshire under the name of Cho-je or K'anpo Rinpoche. Drax was last spotted heading off to strike a deal with the Marshal to repair the war damage on Atrios in *The Armageddon Factor*. The War Chief was shot towards the end of *The War Games* although the recent *Exodus* novel adds to that. Morbius' brain presumably didn't survive the fall at the end of *The Brain of Morbius*. Omega was expelled from this universe by the Doctor's use of a matter convertor at the end of *Arc of Infinity*, but the Doctor suggests that he may not be dead. Azmael died in the arms of his old drinking friend, the Doctor, after resisting the influence of Mestor at the end of *The Twin Dilemma*. Then there's also the Valeyard, now in the position of Keeper of the Matrix who is a by-product of the Doctor himself and last seen on board the Space Station in *The Trial of a Time Lord*. As for stories that never quite made it, we'd have had the slightly undead Salyavin (aka Chronotis) still absent-mindedly lecturing at St. Cedds after *Shada* . . . and maybe even the bullying Anzor from *Mission to Magnus*.

DOUBLE, DOUBLE

D Paul Griggs of Sandback is interested in doubles of the Doctor and his companions, and when they occur. Handling the Doctor first, his doubles have been a Dalek constructed robot (*The Chase: Journey Into Terror/The Death of Doctor Who*), the Abbot of Amboise (*The Massacre: War of God* to *Priest of Death*), Salamander (*The Enemy of the World*), a 'ghost from the future' (*Day of the Daleks*), a Kraal android (*The Android Invasion*), the computer Xoanon had adopted the face and voice of the Doctor, displayed on its many screens (*The Face of Evil*), Professor Marius cloned the Doctor (*The Invisible Enemy*), the Doctor projected a solid image of himself on Zanak (*The Pirate Planet*), Cessair of Diplos used the Great Seal to imitate the Doctor (*The Stones of Blood*), a vision conjured up by the Shadow (*The Armageddon Factor*), Meglos (*Meglos*), Omega after bonding (*Arc of Infinity*), Kamelion assumed the form of the Doctor (*The King's Demons*), there was an unactivated Dalek duplicate (*Resurrection of the Daleks*), Sharaz Jek created an android Doctor for Chellak's firing squad (*The Caves of Androzani*), the Doctor saw a vision of himself on Varos (*Vengeance on Varos*), the Valeyard's interference with the Matrix created a false image of the Doctor destroying the communications room on the Hyperion III (*Terror of the Vervoids*), and one can only presume that either the Doctor becomes Merlin in his future or that he's got another lookalike out there somewhere (*Battlefield*).

As for the companions, Ian, Barbara and Vicki saw doubles of themselves alongside the first Doctor on Xeros (*The Space Museum*), Polly was impersonated by a Chameleon called Michelle Leuppi and Jamie was also replicated by the same aliens (*The Faceless Ones*), Jo also saw her future 'ghost' (*Day of the Daleks*), the Zygons assumed a variety of shapes including that of Harry (*Terror of the Zygons*), the Kraals made doubles of Sarah, Harry, Benton and many others (*The Android Invasion*), Professor Marius cloned Leela (*The Invisible Enemy*), Romana found her double in Princess Strella as well as androids of herself and Strella (*The Androids of Tara*), several Romanas were conjured up by the Shadow (*The Armageddon Factor*), the Master created a block transfer computation of Adric (*Castrovalva*), Tegan met her mental double when she encountered the Mara (*Kinda*), Nyssa found her doppelganger in 1925 when she met Ann Talbot (*Black Orchid*), Kamelion assumed the form of Tegan (*The King's Demons*), Tegan and Turlough had duplicates made by the Daleks (*Resurrection of the Daleks*), Sharaz Jek created an android Peri (*The Caves of Androzani*), the Doctor saw fake visions of Peri on Varos (*Vengeance on Varos*). Also the Great One imitated Sarah's voice rather well in *Planet of the Spiders* . . . whilst the Rani only vaguely resembled Mel in *Time and the Rani*.



COMIC CONTINUITY

Richard Mann of Bedford takes us back to Issue 142 where in the comic strip *Planet of the Dead*, it is said that the TARDIS will only accept one Doctor at a time. Surely this contradicts *The Five Doctors* for starters, where the first and fifth Doctors are seen inside the craft together? Re-reading the strip I can only assume this was a bluff on the part of the Seventh Doctor who had realised that his previous selves were fakes, and wanted to enter the ship alone. The excuse he gives is rubbish, but the Gwanzulum weren't to know that!

Matrix Data Bank compiled by Andrew Pixley, co-editor of Time Screen: The Magazine of British Telefantasy. *If you have any questions about* Doctor Who, *send them to Matrix Data Bank, Doctor Who Magazine, Marvel Comics Ltd., Arundel House, 13/15 Arundel Street, London WC2R 3DX. Please note that we receive a huge number of queries, some asking the same question. We try to respond to all enquiries but personal replies are IMPOSSIBLE. No exceptions!*

"You have given me equal power – now it's a battle of wits between us!"

The Doctor, The Mind Robber

What a wonderful start we've had to the BBC2 repeats season in Britain, with an enjoyable documentary to kick it all off – even if at one point it seemed that poor Peter Davison would not appear at all! Press interest in *Doctor Who* has once again been enthusiastic despite the tepid initial ratings; and evidence that interest in the future of *Doctor Who* is worldwide was evidenced by a call to **DWM** from *Real People* Magazine in New York, wanting to know if the Time Lord was on his way back in any *new* TV adventures. Let's just say that we're a bit more confident that we may well see a new Doctor by November 1993 – if not before.

Here at **DWM** we've put together a huge range of features covering many stories from the show's different eras for this issue, including background on the new stories now available on video in Britain. In the pipeline for future issues are a host of many more features on these lines, supported by even more exclusive photographs and insights from actors and production staff alike.

Once again, our apologies for the fact that there is no new comic strip this month. We were due to start Dan Abnett's three part chiller *The Grief*, but the first part is currently in the hands of HM Customs! On its return from inker Adolfo Buylla's home in Spain, Customs 'arrested' it as a suspect device! We knew Dan's script was explosive, but surely not *that* dangerous! Instead, we're taking the opportunity to re-present a classic story from the pages of one of our earlier regenerations, **Doctor Who Weekly**. Our special thanks this issue to artist David Lloyd for his last minute helping hand!

Onwards, my Hawkmen . . . er, persons!

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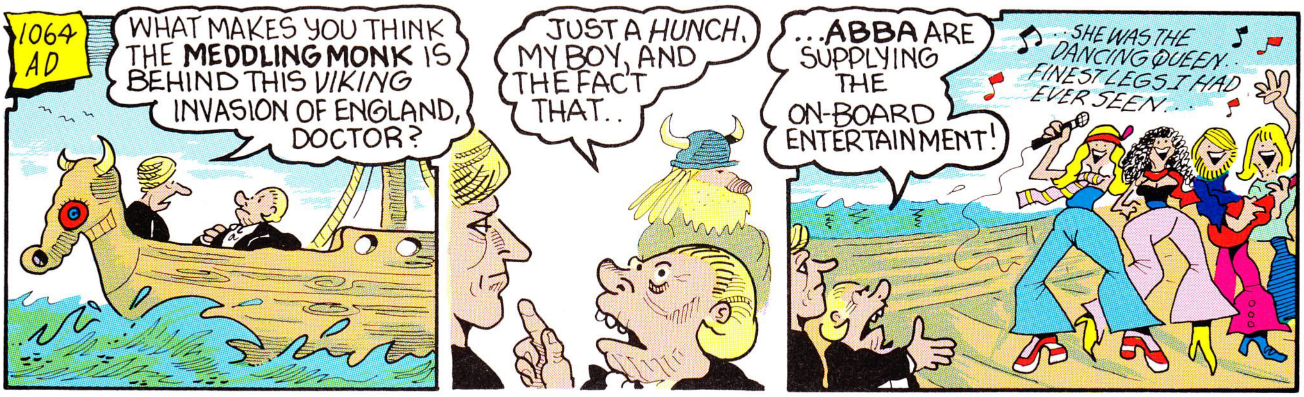
FREE POSTCARDS
We hope you like the first four postcards free with this issue. A second set follows next issue and the final four appear with issue 186. Let us know if you'd like further sets in the future!

Still Editor: **John Freeman**
Social Climber: **Gary Russell**
Walking Thesaurus: **Sophie Heath**
Bustling Hamsters with Scissors and Glue: **Peri Godbold & Paul Chamberlain**
Mistress with the Mostest: **Louise Cassell**
Production: **Mark Irvine**
Advertising: **Jane Smale**
Adviser: **John Nathan-Turner**
Editorial Director: **Paul Neary**
Managing Director: **Vincent Conran**
Excelsior: **Stan Lee**
Thanks this issue to: Vicky Thomas, Graeme Harper, Marc Platt, Morgan Deare, Riona MacNamara, David Howe, Stephen James Walker, David Stead, Una McCormack, David Lloyd, Mick Roberts, Charlotte Ashton and Bobbie Mitchell.

Doctor Who? by Tim Quinn and Dicky Howett


1064 AD
WHAT MAKES YOU THINK THE MEDDLING MONK IS BEHIND THIS VIKING INVASION OF ENGLAND, DOCTOR?
JUST A HUNCH, MY BOY, AND THE FACT THAT..
...ABBA ARE SUPPLYING THE ON-BOARD ENTERTAINMENT!
...SHE WAS THE DANCING QUEEN... FINEST LEGS I HAD EVER SEEN...

ABC
MEMBER OF THE AUDIT BUREAU OF CIRCULATIONS

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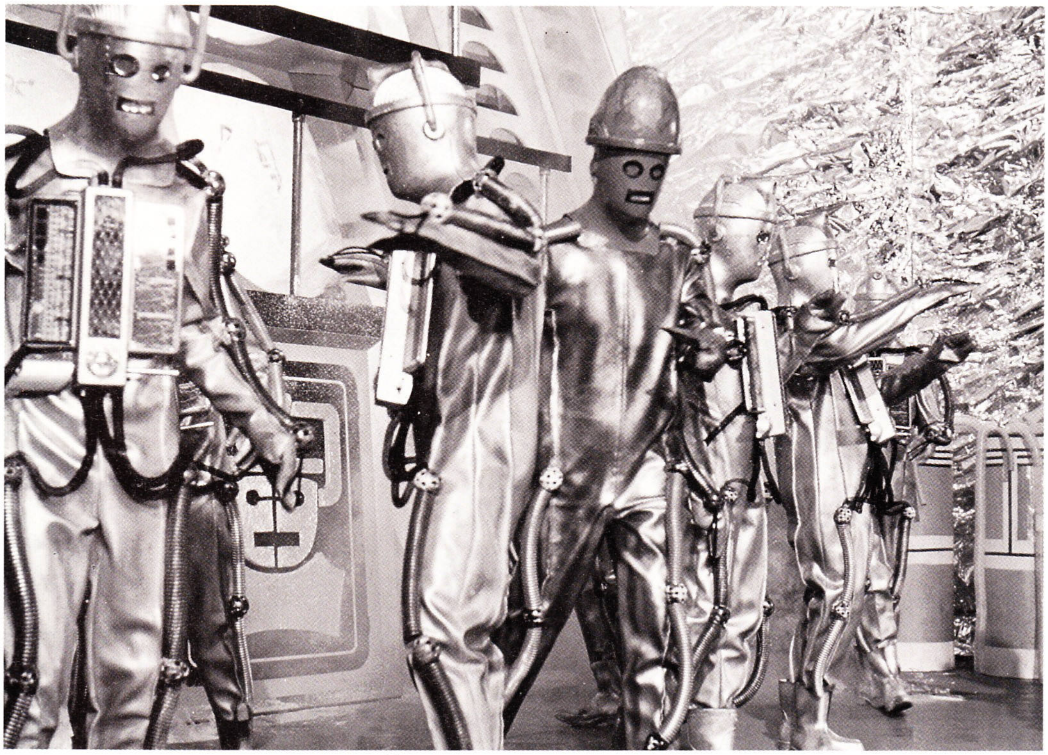
Gallifrey Guardian

MISSING EPISODES:

TOMB FOUND AT LAST!

STOP PRESS MORE BBC FILM CANS FOUND AND DUE FOR RETURN TO ARCHIVES IN EARLY FEBRUARY SOURCES CLAIM THEY INCLUDE MORE *DOCTOR WHO* - MORE NEWS AS SOON AS WE GET IT!



The Tomb of the Cybermen - recovered from a TV station in Asia. Photo © BBC.

Following the return of a large amount of BBC material to Britain in late January from Asia, DWM can confirm that this included a print of the much praised Troughton story, *The Tomb of the Cybermen*. The serial was found in Hong Kong and has been delivered to BBC Home Video for rush release in May, alongside *The Aztecs* and *The Claws of Axos*.

The story was much criticised for its levels of violence when first transmitted in 1967 but is now regarded as a classic by most *Doctor Who* fans and features the most popular Troughton companions - Jamie and Victoria, played by Frazer Hines and Deborah Watling respectively. It received extensive coverage in the *Radio Times* as the opening story of the Fifth Season and portrays the Cybermen at their ruthless best. Apart from the recent find of effects material from *The Daleks' Master Plan*, some of which was used in the recent *Resistance is Useless* documentary, this is the first discovery of complete missing episodes since 1988. Then, four episodes of another Patrick Troughton story, *The Ice Warriors*, were discovered at the BBC during refurbishment work.

Providing their are no unexpected setbacks, *Tomb* will be released by BBC Video in May. *The Aztecs*, one of the releases for the same month, will only be available exclusively through the Woolworths chain, in a deal similar to that struck with W.H. Smiths for releases such as *The House of Cards* serial last year. As **DWM** went to press some surviving actors and actresses from the story and the estate of Patrick Troughton had already been contacted over clearances as part of the extensive and complicated clearance proceedures necessary before such a tape can go on sale.

At first, BBC Video were very reluctant to comment on any planned release of the story as we went to press. It seems that the commercial wing of the BBC is determined to get the story released as soon as possible on video - thereby maximising sales - before it is shown on BBC TV, perhaps as an un-scheduled part of the current repeat season on BBC2. In an effort to stall the well-organised "*Doctor Who* rumour wagon" within every arm of the BBC, a counter-rumour was also being spread that the find was episodes of *An Unearthly Child* in Arabic!

As soon as we are able to bring you the full story behind this exciting discovery we will publish full details in **DWM.**

***The Tomb of the Cybermen* photo feature - prepared before this story broke - begins on Page 14.**

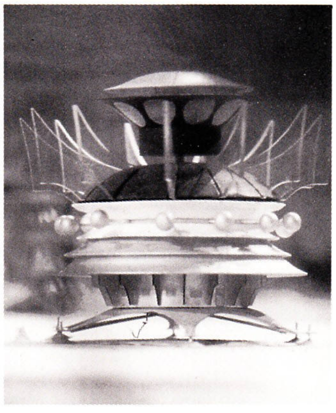
FX FILM FOUND

Over one hundred seconds of effects film from *The Daleks' Master Plan* was discovered during research work for the *Resistance is Useless* documentary, shown at the start of the new BBC2 repeat season in early January. The material, which was filmed at Ealing Studios for the story's first episode, *The Nightmare Begins*, includes the death of Kert Gantry (played by Brian Cant), attacked by Daleks on the planet Kembel; the TARDIS materialising on Kembel; a starfield sequence; and Mavic Chen's spaceship landing at the Dalek base. Pictures from the clips were featured in *DWB Magazine* (Issue 98).

CULT TV CONTINUES

BBC2's *Doctor Who* repeat season continues on Friday nights with *The Mind Robber* nearing completion to be followed by either Jon Pertwee's *The Sea Devils* or *The Green Death*. The repeats will then break for the summer months, resuming with an early Tom Baker story. Ratings for the season so far have been lower than that for Season Twenty-Six in 1989, (Episode One: 2.37 - 15th; Episode Two: 2.79 - 21st!) but there's no doubt that scheduling the serial just after the popular *Thunderbirds* repeats has boosted awareness of the show. A new advertisement for BBC Video, based around an effects clip from *Red Dwarf* and voiced by Tom Baker, has also been screened after some episodes.

The version of *The Time Meddler* screened in this new



A small amount of effects footage from *The Daleks' Master Plan* was discovered prior to transmission of the new *Resistance is Useless* documentary in Britain. Photo © Raymond Cusick.

season is an amalgam of the version returned to the BBC Archives from Nigeria in 1984 and a copy held by a private collector of the original version. Missing from the Nigerian version are the scenes inside the TARDIS explaining Ian and Barbara's departure from the TARDIS and introducing the panda-carrying Steven Taylor, played by Peter Purves.

The Friday night "Cult TV slot" is expected to expand shortly with the addition of the original *The Addams Family* series to the schedules following *Doctor Who*, hot on the heels of the box office success of the new motion picture. Gerry Anderson's *Stingray* is expected to begin its run on the channel soon along with *The Man from UNCLE* which may replace the current run of *Star Trek: The Next Generation* when it finishes with the Season Three story *The Most Toys*. The BBC are said to be re-negotiating their *Star Trek* contract to buy the final episodes of Season Three and all of Seasons Four and Five.

VIDEO RELEASES

In addition to the rush release of *The Tomb of the Cybermen*, BBC Video have again revised their provisional schedule for 1992. Some stories have been dropped and new ones added, opening the way for further releases of more recent *Doctor Who* adventures - particularly those from the Peter Davison era, (**see page** 7). It's clear from video sales that most adventures sell the same amount of copies - about 18,000 plus on average - no matter which Doctor is featured. As a result, BBC Video appears to have adopted a policy of spreading their releases for the year over several Doctors rather than concentrating on perceived best sellers such as the early Tom Baker stories.

The episodes selected for *The Daleks Special*, scheduled for July release, are: *The Daleks' Master Plan: 5* and *10;* and *The Evil of the Daleks: 2*. The tape will be presented by Peter Davison and includes interviews with Dalek designer Raymond P. Cusick, Dalek operator John Scott Martin and Dalek voice artist Roy Skelton. Although a full list of clips has not yet been announced, these will probably include the Daleks burning down the jungle on Kembel (from *The Daleks' Master Plan: 2 - Day of Armageddon*) and the recently found effects material from Episode 1.

The Cybermen Special contains *The Moonbase: 2* and 4; and *The Wheel in Space: 3* and *6*. It is hoped that the extra episode will not cause a price increase. The tape is presented by Colin Baker and includes interviews with

After Image

RESISTANCE IS USELESS

The new documentary produced by *The Late Show*, with a rating of 3.51 million viewers, to open the *Doctor Who* repeat season proved a highly enjoyable romp through the BBC archives, tinged with that self-mocking humour of all "Yoof" programming produced under the watchful eye of Janet Street Porter. An anorak with a Birmingham accent proudly sped through a wide range of clips including some rarely seen - such as The Daleks massing for battle from *The Power of the Daleks* and visual effects footage from the first episode of *The Daleks' Master Plan: The Nightmare Begins* - of Mavic Chen's spaceship landing on Kembel, the latter clip taken from a reel of film discovered whilst the production was being researched.

The format of the show was odd at times - for one dreadful moment I thought Peter Davison's Doctor was not going to appear at all after the show took viewers through the Time Lord's various regenerations. Clips from later Doctors were also brief. But this was after all a nostalgia trip, marking the start to a new repeat season which began with a slow-moving black and white story. The Sixties sell factor had been turned up to full power for this documentary and most of the material chosen for screening or amusement reflected this. Particular favourites included Isobel Watkins' "You Man!" insult to the Brigadier in *Invasion*, delivered by the irate-looking Sally Faulkner and the hilarious "giant alligator" scene from *The Dalek Invasion of Earth*.

Despite these more embarrasing moments from *Who* history of course, the series' concept still shone - with Tom Baker's Doctor explaining TARDIS mechanics to a befuddled Leela (Louise Jameson) at the start of *The Robots of Death*, and William Hartnell's powerful speech concerning the Doctor's mysterious origins. This was a smartly produced and by all accounts popular amalgam of *Doctor Who* history and I hope the exercise will be repeated in the near future - and perhaps even expanded on?

Paul Travers

THE TIME MEDDLER

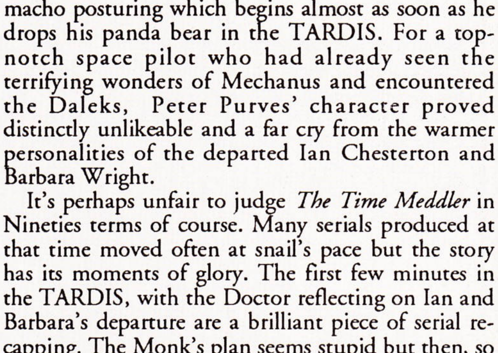
What a shame that after such a wonderful, fast-moving documentary eager viewers were then thrown well and truly back into the Sixties with such a slow-moving piece of pseudo-history as *The Time Meddler*. Despite Peter Butterworth's endearing performance as the Meddling Monk, intent on destroying the Viking fleet that threatened Northern Britain in 1066 before it clashed with King Harold - thereby changing history and perhaps allowing the Saxon king to win the Battle of Hastings - this revelation and the discovery of the Monk's TARDIS came far too late to hold most viewers' attention, as the repeat ratings testify. One friend of mine noted that the story had not been repeated in Britain since its first transmission which prompted him to wonder *why*. He soon found out!

Sixties *Doctor Who* had its great moments but the first three episodes of this story were certainly not amongst them, despite enjoyable performances from a rascally William Hartnell - who takes one of those famous holidays for Part Two: *The Meddling Monk* - and Maureen O'Brien, who proves not completely undefiant in the face of new companion Steven's macho posturing which begins almost as soon as he drops his panda bear in the TARDIS. For a top-notch space pilot who had already seen the terrifying wonders of Mechanus and encountered the Daleks, Peter Purves' character proved distinctly unlikeable and a far cry from the warmer personalities of the departed Ian Chesterton and Barbara Wright.

It's perhaps unfair to judge *The Time Meddler* in Nineties terms of course. Many serials produced at that time moved often at snail's pace but the story has its moments of glory. The first few minutes in the TARDIS, with the Doctor reflecting on Ian and Barbara's departure are a brilliant piece of serial re-capping. The Monk's plan seems stupid but then, so is the Monk and Butterworth proves perfect casting for this bumbling time traveller, intent on causing as much trouble to the time stream just to see what will happen.

The Time Meddler is incredibly dated in terms of its production style and content - but at least the plot is explained in full, the characters few and well-rounded. This may have been dull viewing for many but the final episode and the Doctor's parting trick almost make watching those dire fight scenes worthwhile. Almost...

John Freeman



director Morris Barry, companion Wendy Padbury and Roy Skelton. Clips have yet to be decided.

DWM will carry a full report on the special Tom Baker releases next issue.

MERCHANDISE ROUND-UP

A new version of *The Pescatons* was released on CD and cassette on January 27th by **Silva Screen Records** and is available from all good music shops. This version of Victor Pemberton's Fourth Doctor tale is accompanied by detailed sleeve notes from DWM's own Gary Russell.

The **BBC Audio Tapes** - *The Macra Terror* and *The Evil of the Daleks* - have been scheduled for release in July, with the third tape - *The Tomb of the Cybermen* - now in some doubt, but not abandonned completely.

Virgin's *New Adventures* second series, *Cat's Cradle* begins this month with *Time's Crucible* by Marc Platt now on sale. The reprint books are *The Visitation* and *Kinda*, both with new covers by Alister Pearson. Next month sees release of *Arc of Infinity* and *Mawdryn Undead* again with new covers. Other reprints to follow later this year include *Warriors of the Deep* and *The Cave Monsters*, both with new Alister Pearson painted covers.

DWM's David Howe and the other members of *The Frame* team are issuing this spring the first licenced *Doctor Who* calendar for some years now. This 1993 calender features artwork from the likes of Lee Sullivan, Alister Pearson, Colin Howard, Pete Wallbank and award-winning Les Edwards amongst others and will include important *Who* dates and events. It will cost £9.99 and is due out in May this year.

Comic strip chaos? Those of you worried about the spate of recent comic strip reprints in DWM - including *Business as Usual* this issue - should not fear that this is a planned event. With *Evening's Empire* awaiting completion before publication DWM was forced into unscheduled reprint mode, further complicated by yet more troubles with the great British Post Office. Inker Adolfo Buylla who lives in Madrid was called on to bring his considerable talents to bear on the first episode of Dan Abnett's latest three part story, *The Grief*, pencilled by Vincent Danks. Unfortunately, when some of the pages were returned to Marvel Towers they got stuck in a log jam at the Central London sorting office caused by unspecified terrorist action, and no amount of pleading could speed them on their way back to us. We hope that the matter will be sorted out in time for next issue.

WHO IN REVIEW

VISIONS '91

BIG IS BEAUTIFUL!

John Freeman chairs the male *Who* companions panel at Visions '91 while David Banks tries to work out quite why he was on it. The panel ended with John Levene and Banks engaged in good -natured verbal battle, much to Mark Strickson's (and the audience's) amusement... Photo © Ruth Berman.

Too bad the hotel wasn't bigger on the inside than the outside, because Visions '91 almost didn't fit. This worthy successor to the legendary Chicago 'super-conventions' of the early Eighties attracted twenty major guests and over two thousand fans to its second incarnation, held over the Thanksgiving holiday weekend at the Hyatt Hotel near Chicago's O'Hare Airport.

Some were stars long familiar to American fans, such as Tom Baker and Paul Darrow; others were making their first American appearances, like David Banks and Steven Pacey. Along with a sprinkling of writers and artists, such as Frederick Pohl, John Peel and **DWM**'s own John Freeman, the roster included Sally Knyvette, David Jackson, Mark Strickson, Mary Tamm, Deborah Watling, Mark Ryan, Clive Mantle, John Levene and Robin Curtis.

The schedule of events was typical of these three-day 'monstercons'. There were multiple 'tracks' of programming, including panels on women in science fiction, Patrick Troughton, male *Doctor Who* companions, the making of *Doctor Who* and other subjects, along with photo sessions, autograph sessions, two video rooms, and, for the first time, fan panels. It was certainly one of the liveliest North American *Doctor Who* cons ever, attracting fans from all over the US and Canada, and even a few from Great Britain.

Friday morning's Opening Ceremony presented every guest except Tom Baker and Robin Curtis, who hadn't arrived yet. By mid afternoon the festivities were in full swing, even though many fans would not show up until Saturday. The two dealers rooms (fan and pro) were crammed with lots of merchandise, including many new books and magazines just published as well as T-Shirts, videos, toys and collectibles, compact discs, photos and other items. The fan dealers room had clubs, arts and crafts, fanzines and other merchandise.

The major events of Saturday were Tom Baker's reading from *A Christmas Carol* and the evening's Cabaret. Once again, as at Visions '90, the seating arrangements for the latter event left a great deal to be desired. Here's hoping they get it right next year. The Cabaret itself though was very entertaining. Mary Tamm sang, Deborah Watling read from *Alice in Wonderland*, Mark Strickson performed on the guitar. John Levene was the compére, telling so many bad jokes that we wished a Cyberman or Yeti would attack and stop him! The hits of the evening however were Davids Banks and Jackson, the latter astonishing his audience with several songs; for such a big man, he's remarkably light on his feet. Most American fans haven't seen him in anything except *Blake's 7*, so it was hard for us to think of him as a song-and-dance man. That's one of the nicest things about conventions - actors have the opportunity to appear in a completely different light.

David Banks read a parody he had written of A.A, Milne's *King John's Christmas* enititled *The Cyberleader's Christmas*. It was one of the most delightful poems I've ever heard and the only copy later sold for $200 in the charity auction.

There was more of the same on the Sunday, with fans queueing for autographs or to pose in photos with the stars. There were more panels, featuring David Banks, John Peel, John Freeman and J Jeremy Bentham and the Closing Ceremony featured an over-long skit involving Peri, the Fifth Doctor and a monster which emerged from a frozen salisbury steak dinner! Each of the stars then appeared for a final wave at the fans and suddenly it was all over. Until next year!

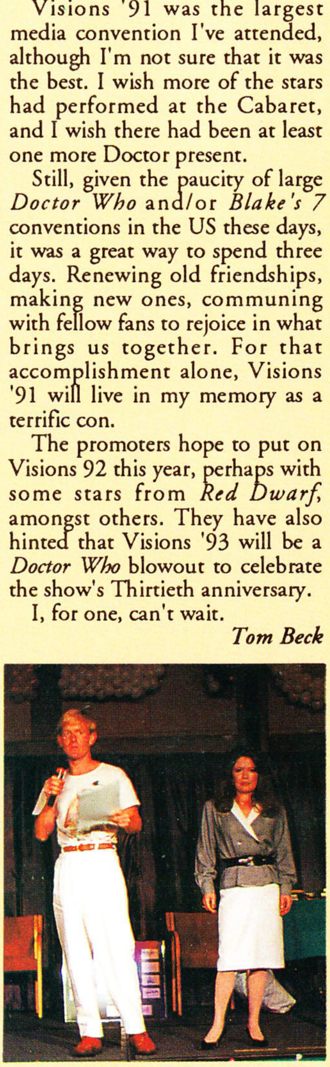
Visions '91 was the largest media convention I've attended, although I'm not sure that it was the best. I wish more of the stars had performed at the Cabaret, and I wish there had been at least one more Doctor present.

Still, given the paucity of large *Doctor Who* and/or *Blake's 7* conventions in the US these days, it was a great way to spend three days. Renewing old friendships, making new ones, communing with fellow fans to rejoice in what brings us together. For that accomplishment alone, Visions '91 will live in my memory as a terrific con.

The promoters hope to put on Visions 92 this year, perhaps with some stars from *Red Dwarf*, amongst others. They have also hinted that Visions '93 will be a *Doctor Who* blowout to celebrate the show's Thirtieth anniversary.

I, for one, can't wait.

Tom Beck



Mark Strickson and Deborah Watling auction goods for the Lambs Farm charity appeal. Photo © Ruth Berman

This month's strip by Moore and Lloyd is a revised version of one of the many monster back up strips that appeared in **Doctor Who Magazine** in its early days. The original version ran in Issues 40 - 43 in two page segments, necessitating some re-editing for its latest reappearance. It was last reprinted in colour in Issue 19 of the US *Doctor Who* comic book.

IN BRIEF

In Production: Filming began just before Christmas for the follow up to the BBC Film Club's popular video production, *Summoned by Shadows. More than a Messiah* again stars Colin Baker and Nicola Bryant in the rôles of The Stranger and Miss Brown - who plays an interesting dual rôle - and the cast includes former *Who* companion Sophie Aldred, Peter (Nyder) Miles and Barbara Shelley, who played Sorasta in *Planet of Fire.*

Location shooting took place in deepest Wiltshire, the Sussex coast and Derbyshire and the story, written by Nigel Fairs, is based on a production by the fan group Audio Visuals, who produce a range of *Doctor Who* audio tapes.

"The original play was released in 1986 and this time round there are still lots of *Doctor Who* connections for people to look for," says Nigel, who also appears in the new video version in the starring rôle of Nic Savage.

The tape should be available towards the end of February 1992. Further details (enclose s.a.e) from BBV, 53 South Road, Nottingham NG9 1LY.

Sell Off: Bonhams held another poorly publicised auction of BBC costumes and props in January: over 2000 items from a wide range of shows went under the hammer. Previous buyers at last year's *Doctor Who* auctions were informed of the event.

All change: *The Doctor Who Appreciation Society* have changed their membership address with the appointment of a new secretary, John Bates. All membership enquiries should now be sent to DWAS Membership, PO Box 3, Mountsorrel, Leicestershire LE12 7SY.

Event: Merseyside-based *Doctor Who* fan group *The Sea Devils* are organising a fanzine mart for editors and readers on April 25th this year. It will only cost £1.50 to go and details are from The Sea Devils at 8 Brinklow Close, Southport, Merseyside PR8 2SL. Please enclose an SAE.

BEYOND THE TARDIS

Compiled by Dominic May

Companions

A tour of Edward Taylor's new thriller, *Murder by Misadventure*, starring **Deborah Watling** alongside Gerald (*Adam Adamant Lives!*) Harper and **William** (Orcini) **Gaunt**, got underway with a four week run at the Theatr Clwyd, Mold on January 31 [Box Office (0352) 755114], courtesy of Excalibur Productions. Provisional touring dates (please check with box office before going along) are as follows [Box Office telephone numbers]: **Mar 2** - Theatre Royal, Brighton [(0273) 28488]; **Mar 9** - Festival Theatre, Malvern [(0684) 892277]; **Mar 16** - Theatre Royal, Bath [(0225) 465065]; **Mar 23** - Marlowe Theatre, Canterbury [(0227) 767246]; **Mar 30** - Yvonne Arnaud Theatre, Guildford [(0483) 60191]; **Apr 6** - To be advised; **Apr 13** - Theatre Royal, Plymouth [(0752) 669595].

A gala concert, *Mistletoe and Wine*, held in Tewkesbury at the end of December, had Bert Weedon topping the bill and featured **Richard Franklin** amongst the participants.

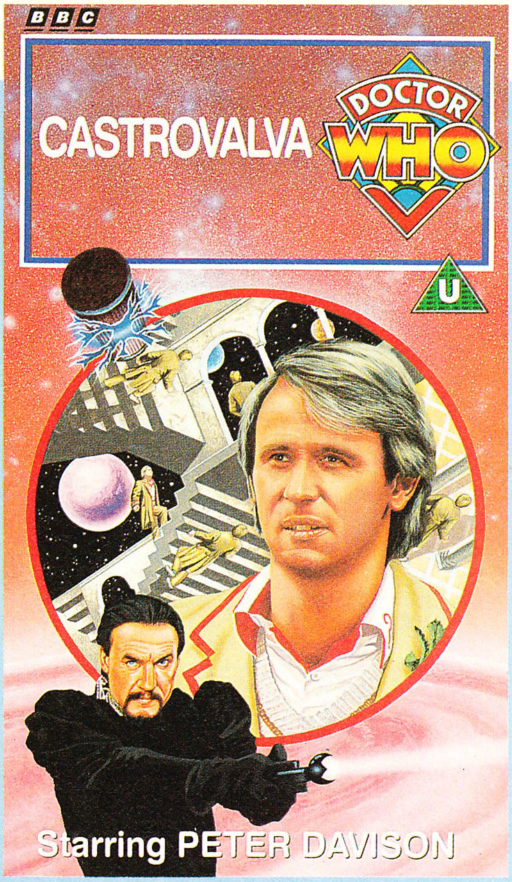
Louise Jameson's series *Rides*, the six-part Warner Sisters production about the experiences of a London taxi firm run by women, is part of the BBC's Winter schedule. Louise has been playing the title role of *Mary Stuart* in an adaption by Dacia Maraini at the Battersea Arts Centre, London.

42nd Street beckoned and **Bonnie Langford** jumped by exercising her option to withdraw from the *Dick Whittington* pantomime she had signed up for at Guildford and joining the tour of the musical instead. Losing Bonnie did enable the Yvonne Arnaud Theatre to afford two replacements, actresses Dora Bryan and Louise English.

Crystal, from *Doctor Who - The Ultimate Adventure*, alias actress **Rebecca Thornhill** is amongst the cast of the new Duke Ellington based musical, *Sophisticated Ladies*, which is playing London's Globe Theatre.

Producers

The Simon Olswang & Co. Business Award, at the first Women in Film Awards, held at London's Dorchester Hotel in December, went to none other than **Verity Lambert** for her work with Cinema Verity. Of her new soap, *Little England*, Verity said that approximately half the initial



BBC SFTV VIDEO: 1992

PROVISIONAL SCHEDULE

* Denotes a possible release. All *Blake's 7* material has been fully cleared up until the end of Season Four. Readers should note that once again this is a very advanced list and some titles are subject to change. *Planet of Evil*, *Delta and the Bannermen* and *K9 & Company* have all been postponed since the list published in Issue 182.

January
Doctor Who: Robot, The Caves of Androzani
February
Blake's 7: Volcano/Dawn of the Gods,
The Harvest of Kairos/City of the Edge of the World
March
Doctor Who: Logopolis, Castrovalva, The Pertwee Years
Red Dwarf II: Season Two (Two releases, three episodes per tape)
April
Blake's 7: Children of Auron/Rumours of Death,
Sarcophagus/Ultraworld
The Hitchhiker's Guide to the Galaxy
Merlin and the Crystal Cave
Five Children and It
May
Doctor Who: The Aztecs - exclusive to Woolworths, *The Claws of Axos, The Tomb of the Cybermen**
June
Blake's 7: Moloch/Death-Watch, Terminal/Rescue
July
Doctor Who: Unspecified Tom Baker Special - either *The Tom Baker Years* or *Shada*
The Daleks Special, The Cybermen Special
Day of the Triffids (Two tapes)
August
Blake's 7: Power/Traitor, Stardrive/Animals
September
Doctor Who: Image of the Fendahl, Earthshock**
October
Blake's 7: Headhunter/Assassin, Games/Sand
November
Doctor Who: Mawdryn Undead, Vengeance on Varos** (Overseas 4 x 25 minute episode version)
Red Dwarf IV (Two releases, three episodes per tape)

budget will be invested in the permanent set in Coin near Marbella, while her producer, **Julia Smith**, has stated that she does not expect the series to include established stars as she hopes the show will make its own. She also believes the dramatic possibilities are far wider than for conventional soaps.

Philip Hinchcliffe has been producing *Friday on My Mind* for BBC Wales in association with BBC Enterprises. The cast includes David *Star Cops* Calder. Filming in Cardiff was completed in early February.

Script Writers

Ian Stuart Black, veteran scriptor of *The Savages, The War Machines* and, to be aurally unleashed on to an unsuspecting public next July, *The Macra Terror*, was commissioned to submit some scripts to TSW, shortly before they lost their ITV franchise. As a result, nothing happened and instead he was commissioned by TVS, who also lost their franchise! Filming is now underway on his *House of Glass* under the expert direction of Herbert Wise and producer Graham Benson.

Robert Banks Stewart's production, *Moon and Son* , has been commissioned for a second series. The first is currently underway as part of the current BBC Winter schedule.

John Flanagan, one half of the team who wrote *Meglos* and, who is also an actor, will shortly be seen as Mr Overs in *A Likely Lad*, a six-part BBC children's period drama.

The Radio 3 Sunday Play, *Cupid and Psyche*, which **Philip Martin** of Sil fame directed, featured *Time and the Rani* star **Kate O'Mara** as Venus. Philip has also directed the five part *Whip Hand* by Dick Francis and *Roxana* by Daniel Defoe, both on Radio 4.

Directors

John Gorrie (*The Keys of Marinus*) has filmed *Murder Being Once Done* in Hampshire and London as part of TVS's *Ruth Rendell Mysteries*. **George Baker** from *Full Circle* heads the cast. Another *Ruth Rendell Mystery, Means of Evil*, has been shot by *Mark of the Rani* director, **Sarah Hellings**. John Gorrie has since gone on to direct three episodes of the third series of *Perfect Scoundrels*, for TVS on location in Kent and London which has been produced by **Tony Virgo** who directed *The King's Demons*.

Derek Martinus, who skilfully oversaw the **Hartnell/Troughton** regeneration at the end of *The Tenth Planet* and brought us *The Evil of the Daleks* before fronting the *Spearhead From Space*, recently directed Thomas Dekker's *The Shoemaker's Holiday* at the Gavle Folkteater in Sweden, which was translated into that tongue by his wife, Eivor.

Gerry *The Faceless Ones* **Mill** is back behind the cameras for some of the fifth series of London Weekend Television's fire service series *London's Burning*. Location work continues until the end of April.

Resurrection of the Daleks and *Attack of the Cybermen's* very own **Matthew Robinson** will be back as producer and director of the fourth series of the BBC's highly acclaimed *Byker Grove* for transmission in the Autumn. One of the third season's writers was **Wally K. Daly**, scriptor of *The Ultimate Evil*, one of the "missing" Season Twenty-Three stories, who provided the book and lyrics to the Christmas musical, *Follow the Star*, held at Chichester's Festival Theatre over the yuletide season. *The Curse of Fenric's* **Nicholas Parsons** headed the cast.

And The Others...

Nigel Robinson, best known for his work on the *Doctor Who* range of Target books, both as author and former series editor, has been commissioned to write four adaptations from the first season of *The Young Indiana Jones Chronicles*, which the US recently started airing and which is expected to come to Britain this Autumn. Nigel is also working on a story outline for his second possible *New Adventures* novel for Virgin.

Someone else who has written a novel, although somewhat more unexpectedly, is **Kate O'Mara**, whose *When She Was Bad* is the tale of a smouldering middle-aged actress named Leonie O'Brien, who of course bears absolutely no relation to Ms O'Rani!

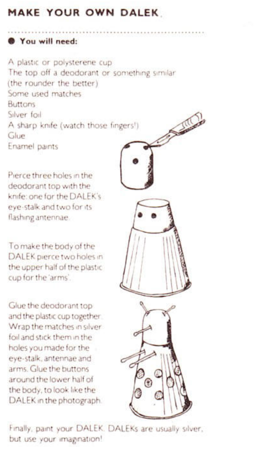
The latest theatrical appearance by *Vegeance on Varos/Mindwarp* actor **Nabil Shaban** has been in *Colonists* by John Harvey and Michael Marra, in Glasgow.

◆

PRESS ROUND UP

Compiled by Mark Duncan

December: *TV Quick*'s delve into Channel Four's *The Obituary Show* included, amongst the star/celebrity comments, Tom Baker wanting to be remembered for his *Who* role. *Who*-based references appeared in the Scottish *Daily Record*'s TV Quiz and Quick Crossword, *Look-In!* Issue 50 "What's new" section accompanied MOMI news with *Resurrection of the Daleks/The Five Doctors* stills and BBC2's Repeats Season garnered early attention on the 18th in *The Sun* and *Today*.



MAKE YOUR OWN DALEK

● **You will need:**

A plastic or polysterene cup
The top off a deodorant or something similar (the rounder the better)
Some used matches
Buttons
Silver foil
A sharp knife (watch those fingers!)
Glue
Enamel paints

Pierce three holes in the deodorant top with the knife: one for the DALEK's eye-stalk and two for its flashing antennae.

To make the body of the DALEK pierce two holes in the upper half of the plastic cup for the 'arms'.

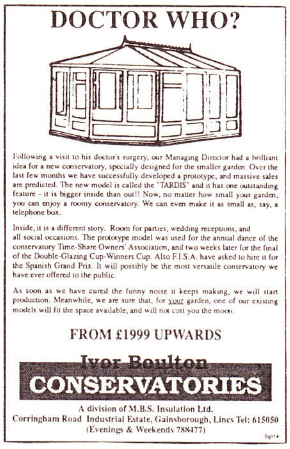
Glue the deodorant top and the plastic cup together. Wrap the matches in silver foil and stick them in the holes you made for the eye-stalk, antennae and arms. Glue the buttons around the lower half of the body, to look like the DALEK in the photograph.

Finally, paint your DALEK. DALEKs are usually silver, but use your imagination!

This 'Make Your Own Dalek' feature appears in the 1992 Charles Letts' Boys Diary, alongside a feature on the history of *Doctor Who* by DWM Editor John Freeman.

1991 concluded with a major photo feature on the show in the *Glasgow Herald*'s 'New Year' supplement on December 31st. The feature highlighted the show's continued absence, cult status and fan action plus reproductions of the cover to **DWM Issue 180** and the latest *Skaro* fanzine. Sadly John Macleod's article degenerated into slating ex-producer John Nathan-Turner and described McCoy's Doctor as "... a Ben Elton with tics and silly umbrella." The *Glasgow Herald* phoned the **DWM** office shortly before this article appeared checking that there was in fact a Seventh Doctor - his tenure was obviously too brief for them to have seen it - so we wonder just how many stories the reporter watched before forming his opinion...

January 1992 The New Year kicked off with virtually every tabloid noting the *Resistance is Useless/ The Time Meddler* double bill (for example "... a nostalgic trip through twenty-six years of sofa-shaking terror" - Mandy Hampson, *The Daily Express*). More TV Quiz queries preceded a repeats insert in What's On TV. In *The Guardian,* a series of four articles by Alisdair Milne included condemnation of current BBC programme planning, especially the abandonment of many serials production. Although *Doctor Who* wasn't cited as an example, it's clear that the former Director-General of the BBC feels the Corporation has lost its way in terms of holding its audience.



DOCTOR WHO?

Following a visit to his doctor's surgery, our Managing Director had a brilliant idea for a new conservatory, specially designed for the smaller garden. Over the last few months we have successfully developed a prototype, and massive sales are predicted. The new model is called the "TARDIS" and it has one outstanding feature - it is bigger inside than out!! Now, no matter how small your garden, you can enjoy a roomy conservatory. We can even make it as small as, say, a telephone box.

Inside, it is a different story. Room for parties, wedding receptions, and all social occasions. The prototype model was used for the annual dance of the conservatory Time-Share Owners' Association, and two weeks later for the final of the Double-Glazing Cup-Winners Cup. Also F.I.S.A. have asked to hire it for the Spanish Grand Prix. It will possibly be the most versatile conservatory we have ever offered to the public.

As soon as we have cured the funny noise it keeps making, we will start production. Meanwhile, we are sure that, for your garden, one of our existing models will fit the space available, and will not cost you the moon.

FROM £1999 UPWARDS

Ivor Boulton
CONSERVATORIES
A division of M.B.S. Insulation Ltd.
Corringham Road Industrial Estate, Gainsborough, Lincs Tel: 615050
(Evenings & Weekends 788477)

Sg114

This advertisement appeared in an edition of *The Gainsborough News* "many moons ago" according to DWM reader Jonathon Rudderham. It's clear from all our recent findings that the Doctor has many well-established hideaways and business operations on contemporary Earth to keep him well-financed during his tours of the Omniverse!

MORE FREE POSTCARDS NEXT ISSUE!

The next issue of *Doctor Who Magazine* features a second set of our unique postcards for you to collect. We take a look at the making of the recently repeated *The Time Meddler*, the writing skills of Christopher H Bidmead come under scrutiny in an in-depth examination of his contributions to *Doctor Who*, and Off The Shelf examines his two stories to be released on Home Video, *Logopolis* and *Castrovalva*. The archives dip in *The War Machines*, which is heralded by a stunning new cover painting by Alister Pearson. That's all in *Doctor Who Magazine* 185, on sale 19th March 1992!

BACK ISSUES

Marvel are now able to offer a limited number of Doctor Who back issues to readers. The rates (which include postage, packing and handling) are as follows: UK £2.80; Overseas (Surface Mail) £3.50; Overseas (Air Mail) £4.40. To order, list the issues required and send a cheque or Postal Order for the correct amount (payments in British Sterling or US dollar equivalent only) to Doctor Who Magazine Back Issues Dept., PO Box 500, Leicester, Great Britain LE99 0AA. Please allow 28 days for UK delivery.

DWM 123 Season Twenty-Three Visual Effects special; free poster featuring the First Doctor and the Cybermen by Alister Pearson, Maureen O'Brien interview and Richard Hurndall tribute. Strip: *The Gift: 1* by Delano and Ridgway.

SOLD OUT

Note: This is a special issue with new cover printed for Berni Inn giveaway boost.

DWM 151 Graham Williams on *The Nightmare Fair*, The Fall Guys (stunt work) Part 2; South West England Location Guide; Yeti feature. Text Story: *The Infinity Season* by Abnett and Dolan.

DWM 152 *The Tribe of Gum* - behind the scenes photo feature; the Fall Guys Part 3; *The Ultimate Adventure* - review and photographs;. Strip: *Nemesis of the Daleks: 1* by Starkings, Tomlinson and Sullivan.

DWM 154 Tom Baker and Sontarans poster, David Fisher Interview and early DWM comic strip feature. Strip: *Nemesis of the Daleks: 3*.

DWM 155 David Banks on *The Ultimate Adventure* plus an interview with *Ghost Light* actor Ian Hogg. Strip: *Nemesis of the Daleks: 4* plus a feature on recent DWM comic strip.

DWM 157 *The Web Planet* Archive: 2 including Fact File, interviews with Jackie Lane and Frank Windsor; *The Curse of Fenric* location feature. Strip: *Hunger from the Ends of Time: 1* by Abnett and Ridgway.

DWM 158 Interviews with writers Marc Platt, Bill Strutton and BBC publicist Kevin O'Shea, Season Twenty-Six Visual Effects Feature. Strip: *Hunger from the Ends of Time: 2*.

DWM 159 Season Twenty-Six Ep Guide (*Battlefield* and *Ghost Light*) plus South East Location Guide. Strip: *Train-Flight: 1* featuring a guest appearance by Sarah Jane-Smith, by Donkin, Brand and Ridgway.

DWM 160 Jon Pertwee and Ice Warriors poster, Barry Letts interview; Season Twenty-Six Ep Guide (*Curse of Fenric* and *Survival*)). Strip: *Train-Flight: 2.*

DWM 161 *The Masque of Mandragora* archive, director Alan Wareing interview. Strip: *Train-Flight: 3.*

SOLD OUT

DWM 162 Ace on the cover plus the character's debut in DWM fiction in the text story *Living in the Past* by Lane and Smith. Nostalgia: *Marco Polo* including previously unpublished photographs. Strip: *Doctor Conkeror* by Rimmer and Collins.

DWM 163 Interviews with Elisabeth Sladen, William Russell and Terrance Dicks plus *The Two Doctors* location feature by Production Manager Gary Downie. Text Story: *Teenage Kicks* by Cornel and Smith.

DWM 164 Interviews with John Nathan-Turner and Philip Madoc; *Terror of the Autons* Archive: 1; *The Two Doctors* recording feature: 2; Strip: *Fellow Travellers: 1* by Cartmel and Ranson.

DWM 165 Katy Manning and Video FX designer David Chapman interviewed plus *The Terror of the Autons* Archive:2 including fact file; and Foreign Locations Guide. Strip: *Fellow Travellers: 2.*

DWM 167 Fifty-two page merchandise special; free Abslom Daak flexi-disc. Interviews with recent series' incidental musicians, director Waris Hussein, Virgin Books Editor Peter Darvill-Evans, former *Who* licensing executive Julie Dixon, plus special tribute material to Graham Williams by Anthony Read, Lalla Ward and Mary Tamm. Strip: *Darkness Falling* by Abnett, Sullivan and Mark Farmer plus the first part of a proposed *Doctor Who* newspaper strip.

DWM 168 London Location Guide; script editor Anthony Read and director Paul Bernard interviewed; the Doctor in Holland - foreign transmission feature. Strip: *Distractions*, continuing the six part *Mandragora* sequel, *Doctor Who* newspaper strip part two.

SOLD OUT

DWM 171 BBC Video special issue including check list, *The Aztecs* production feature plus interviews with Wendy Padbury and Tomek Bork.

DWM 172 *The Awakening* Archive including interview with writer Eric Pringle and additional material by designer Barry Newbery, actress Janet Fielding and producer John Nathan-Turner. Strip: *The Mark of Mandragora: 4*.

DWM 173 Interviews with writer Graeme Curry and director Fiona Cumming plus Fourth Doctor fiction and *Party Animals* strip by Russell, Collins and Pini.

DWM 174 Fifty-two page special; Peter Davison poster and TARDIS journeys listing, console schematics, interview material on its original design, *The Three Doctors* Nostalgia and *The Chameleon Factor* comic strip, featuring a cameo appearance by the Second Doctor, by Cornell, Sullivan and Farmer.

DWM 175 Virgin's New Adventures previewed with an extract of *Genesys* introduced by John Peel and specially illustrated by Paul Vyse. Plus interviews with James Ellis and Louise Jameson. Strip: *The Good Soldier: 1* by Cartmel, Collins and Pini featuring the Cybermen.

DWM 176 Your views on the show, its merchandising and future! Plus a full Target books listing and a *The Tomb of the Cybermen* mini-poster. Brief Encounter - *Mistaken Identity* - by Russell and Keable.Strip: *The Good Soldier: 2*

DWM 177 Who's America; *The Visitation* Nostalgia; Those *Radio Times* - the Tom Baker Years plus interview with writer Peter Ling. Strip: *The Good Soldier: 3.*

DWM 178 *Slipback* archive, fact file and recording feature. Sophie Aldred on making *Ghost Light*. interviews with Mary Tamm and Timewyrm writers Terrance Dicks, Nigel Robinson and Paul Cornell. Brief Encounters - *Affirmative* by Read and *An Unfulfilled Dream* by Dunn - illustrated by Vyse.Strip: *The Good Soldier: 4*

DWM 179 Tom Baker interview 1; plus *Genesis of the Daleks* Nostalgia; 1991 Merchandise feature. Strip: *A Glitch in Time* by Freeman and Whitaker.

DWM 180 Fifty-two pages! Patrick Troughton poster, *The Power of the Daleks* archive; interviews with Innes Lloyd, director Chris Barry and continuing our talk with Tom Baker. Strip: *Evening's Empire: 1* by Cartmel and Piers Rayner.

DWM 181 Free Seven Doctors poster, *Spearhead from Space* archive, plus the final part of our Tom Baker interview. Strip: *Fires Down Below* by John Peel and John Stokes , *The Daleks: 2* plus Brief Encounter - *Echoes of Future Past* by Summerfield - and fiction: *Heliotrope Bouquet: 1* by Abnett and Sullivan.

DWM 182 Free Daleks-Cybermen War Poster plus interviews with Clinton Greyn, director Darrol Blake and a special role-playing game module, illustrated by Colin Howard. Strip: *Spider God* by Steve Moore and Dave Gibbons plus *The Daleks: 3* .

DWM 183 *Planet of Evil* archive, exclusive behind the scenes photographs from *The Daleks' Master Plan* and *Terror of the Vervoids* Nostalgia; Jon Pertwee and Sylvester McCoy interviewed together. Strips: *Conflict of Interest* by Abnett and Whitaker, plus *The Daleks: 4*

DWM 184 *Delta and the Bannermen* archive, exclusive beind the scenes photographs from *The Tomb of the Cybermen* and new Hartnell fiction from John Lucarotti and Paul Vyse. Interviews with director Graeme Harper and actor Morgan Deare. Strips: *The Grief: 1* by Abnett and Danks, plus *The Daleks: 5*.

SPECIALS

Rates as above. Please note that only limited stocks are available and are listed on a first come, first served basis.

AUTUMN SPECIAL 1987

Design special, including interviews with director Julia Smith and costume designer June Hudson, special effects feature and designer Ray Cusick on *Doctor Who*'s early years.

SOLD OUT

25th ANNIVERSARY SPECIAL

Special tribute to twenty-five years of *Doctor Who*, including features on all seven TV Doctors, merchandise and comic strip to date. Text story: *Scream of the Silent* by John Freeman, illustrated by Lee Sullivan.

SOLD OUT

DWM 10th ANNIVERSARY SPECIAL

A tribute to ten years of *Doctor Who Magazine* including interviews with Nicholas Courtney and Colin Baker and special portfolio artwork by Dave Gibbons, Mick Austin, John Ridgway and Lee Sullivan plus *Black Orchid* archive.

SUMMER SPECIAL 1991

Full update location listings features from DWM over the last two years, including feature material on the making of *Silver Nemesis* by Sophie Aldred and *Delta and the Bannermen* by Gary Downie. Strip: *Seaside Rendezvous* by Paul Cornell, Gary Frank and Stephen Baskerville.

WINTER SPECIAL 1991

Fifty-two page UNIT Special. Free poster, details on the making of the UNIT stories and contributions from Ben Aaronovitch, Derrick Sherwin and Nicholas Courtney . Strip: *The Man in the Ion Mask* by Abnett and Williamson. Brief Encounter by Colin Baker.

SPECIAL PROJECTS

Please note the different mail order prices for the specials below.

VOYAGER GRAPHIC NOVEL by Steve Parkhouse and John Ridgway, featuring the Sixth Doctor against the menace of Astrolabus. Full colour graphic album. UK £6.00, £8.00 overseas orders.

ABSLOM DAAK - DALEK KILLER by Steve Moore, John Tomlinson and Richard Starkings with art by Steve Dillon, David Lloyd and Lee Sullivan. The complete Abslom Daak story to date with additional text story and Kill Wagon and Dalek Death Wheel blueprints. UK £7.00, £9.00 overseas.

DOCTOR WHO YEAR BOOK 1991 including background to how *Doctor Who* began as a series; the making of *The Curse of Fenric* by Sophie Aldred and John Nathan-Turner and complete episode guide. Plus Brief Encounters by John Lucarotti, Marc Platt, John Lydecker and Colin Baker and comic strip featuring the Third and Fourth Doctor from Dan Abnett, Vincent Danks and Cam Smith. Hardback, full colour. UK £6.00, £8.50 overseas orders.

DIRECTING WHO

GRAEME HARPER

Graeme Harper talks to Marcus Hearn about African face painting, the future of *Doctor Who* and just why *The Caves of Androzani* might make you laugh.

Trau Morgus (John Normington) doubles crosses all his associates in his quest for control of the Spectrox consignments. Photo © BBC

For someone who spends his working life behind the lens of a camera Graeme Harper seems surprisingly reticent about having his photograph taken. Such modesty is par for the course for an amiable director who attributes many of his successes to luck and good fortune. However, the fact of the matter remains that the two *Doctor Who* stories he directed became the most highly acclaimed examples of the series in the Eighties. His association with *Doctor Who* goes back even further, as he explained when we met at the Directors' Guild in London.

"My Doctor was Patrick Troughton. I remember William Hartnell but I think I was probably too young or too frightened to watch it. I joined the BBC in the Sixties, which was a wonderful period because there was so much happening in television. It was tremendous fun. I only really discovered the difference between great directors and not so great directors when I was a first assistant, or production manager as they're called now. It was when I became an assistant floor manager and really started working in productions that I started to hone in on what I thought was good, bad or indifferent."

1971's *Colony in Space* was the first of three *Doctor Who* serials Graeme worked on in the capacity of assistant floor manager.

"I had a great time on that one and it was a great story to do. Michael Briant was the director and we had twelve stuntmen in those days. We didn't go to the famous sandpit in Dorset, but the famous china clay pit in St. Austell. There are some lovely silly stories from that time which I don't think I should tell anybody!

"I don't remember *Planet of the Daleks* very well I'm afraid, although I remember working with David Maloney. *Planet of the Spiders* was an interesting and important show to work on from my point of view in that I learnt a tremendous amount about the kinds of techniques required to make television and film. It encompassed visual effects and special effects, so from that point of view it was very exciting. I'm not sure that we were aware that it was anything of a milestone though. I don't think the BBC realised how important *Doctor Who* was until the Eighties."

By 1976 Graeme had worked his way up to the post of production assistant, and it was while working on *The Seeds of Doom* that he got to know one of *Doctor Who*'s most respected directors.

"As an AFM you very rarely had great friendships with those 'gods' who were directors and producers. You were lucky if they even spoke to you. Occasionally some of them did because sometimes they had actually done your job at some stage in their lives, so they recognised it. Sometimes they would bring you into the fold and treat you as part of the team. People like Douglas Camfield just wanted you to get wrapped up in what he was going to do. It was great fun and he seriously, honestly made you feel that what you had to contribute and any ideas you had would be very useful. If you said what you wanted and he hated it he would tell you but he wouldn't put you down. He allowed you to get really involved in his programme."

Warriors' Gate, screened in 1981, was another story Graeme worked on as production assistant. I asked him if the bizarre visualisation was intended all along or if it was the product of an unusual interpretation of Stephen Gallagher's script.

"It was a bit of both although I think it was more to do with Paul Joyce (the director) who had some very surreal ideas. At that time he was more a writer going into directing than an actual director, although since then he's obviously directed a lot of work. He was an excellent photographer so he had a very good visual sense. I suppose he was veering more towards the David Lynch type of directing. He liked the abstract and the surreal. This story probably leant itself to that although I don't suppose it was actually written like that. His visual concepts were fascinating and there were certain aspects which were really intriguing and interesting."

Graeme's first chance to direct *Doctor Who* himself came shortly after.

"I started the directors' course in 1980. I say started, because it happened that someone who was on the course could only do one part of it that year, the

Clockwise from top: Graeme Harper (Photo © Marcus Hearn). Sharaz Jek (Christopher Gable) with two of his androids prepares to confront his enemies. The unscrupulous Krau Timmin (Barbara Kinghorn) usurps Morgus from his position of power. The Doctor (Peter Davison) awaits sentencing in his cell. Jek's facemask design was inspired by photographs Harper had seen of African face-painting. The Doctor and Peri (Nicola Bryant) anxiously await news of their fate. Krelper (Roy Holder) and one of the gunrunners pursue the Doctor on the surface of Androzani Minor. All photographs © BBC.

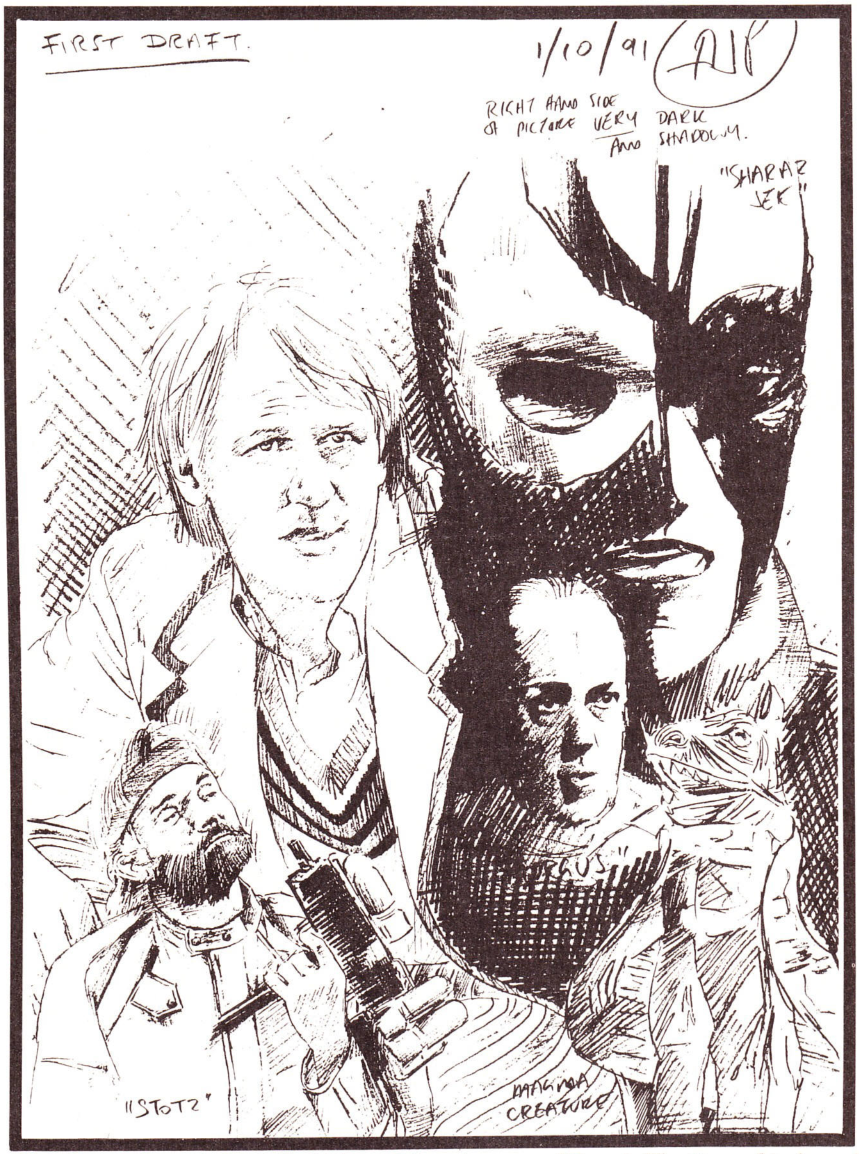
video part, and the second part, the film part, the year after. So I did the film part that year and the video part the year after. My course was split into two and lasted from 1980 to 1981.

"The Caves of Androzani was the first job I did as a freelance director. I got very lucky and did *Angels* because Julia Smith liked what I'd done on course. I then did a play at the BBC and some more *Angels* and it was at the end of that when John Nathan-Turner gave me a break. I was very lucky because I got a wonderful Bob Holmes script. I'd had odd conversations with Bob when I was an AFM and knew he was a really nice and very interesting character to work with and to talk to. I was involved with Bob on that script because he wanted to be very much a part of setting it up."

Was there any apprehension at tackling such an important story as his first *Doctor Who*?

"It was terrifying! I wasn't daunted by it as a technical exercise though. You've got to ask a lot of questions and rely on the expertise of the technicians; the lighting, camera, design, sound and visual effects people. We all worked very closely to achieve the end product. My approach with *The Caves of Androzani* was to play it dead straight all the way through, even though there were moments of black comedy. I allowed the actors to know and develop their characters and told them to play them straight down the line. I wanted to allow the evil and black humour to come out of the story, rather than the way the actors played it.

"I remember I watched some episodes from the previous series to see how the instrumentation of the TARDIS had changed and how people had shot it in the past. Obviously the set was quite unusual, so I wanted to try to avoid the pitfalls and the timewasting areas – like knowing that you couldn't get what you wanted if you tried to shoot it from a certain angle. I knew the safe areas and shot them the way they had been shot in the past. I put my serious technical and visual values into the rest of the story because I was safe with the TARDIS – I shot it very traditionally and quickly. Of course, having said that, the regeneration into the next Doctor took place ▶



Alister Pearson's rough sketch for his intended reprint cover of Target's *The Caves of Androzani* novelisation. However, Target decided to use the BBC Video version with Andrew Skilleter's artwork.

◀ inside the TARDIS!"

When asked about the casting for the story, Graeme again attributes luck to the success he had. Just how difficult was it to persuade Christopher Gable to take on a role where his face, for the most part, wouldn't be seen?

"When I was looking for someone to play Sharaz Jek I knew I would need someone with a wonderful rich voice. I also knew that the person who would play that part would have to use his body and be very elegant. Chris was the person I really went for because I knew him and knew he was a very graceful character in the way he walks and stands. I also knew he was a wonderful actor but I didn't in my heart think he'd play it, for the reason you've suggested. I spoke to his agent and arranged to see Chris personally. When we discussed the areas I wanted the character to explore I think he slowly got turned on by the whole idea. It's a very great challenge for an actor because all he has is his body and his voice."

He agrees when I comment on the quality of Gable's performance as the tormented villain. "Yeah, I think that guy's so talented. Nowadays he runs the Northern Ballet Company and they have a lot of success. I think he still acts but he chooses very carefully from what comes up. I was very honoured and very lucky to get him.

"As for the mask, I'd been very excited by something I'd seen in one of the colour supplements. There was an African tribe that actually painted their faces like that. The idea came from the painted face masks I saw there."

Graeme went on to explain the inspiration behind the novel and inventive regeneration sequence from the story's climax.

"I was thinking about the sort of music I would put over it, whatever it was going to be. The piece of music I based it all on was the end of *A Day in the Life* by The Beatles. I was thinking of the way the orchestral section builds up and rises to this enormous piano chord that goes on forever. I used that as a theme in my brain to develop visuals. When I got all the shots I needed from the studio I went into the workshop and planned the electronics side of it. It became fifty percent my ideas and fifty percent the ideas of Dave Chapman, the electronics effects designer.

"I think there must have been a great sadness in Peter Davison to be going because the character is a great institution. However he had to go off and do other things as he couldn't do *Doctor Who* for the rest of his life. I suspect he would have liked to have had a gentle way out but with me he had this maniac director and a story where he was a victim virtually from the moment it started until the end.

"If I was making it nowadays I think I'd probably make it much more sinister and much darker. I would approach it more dramatically and probably go for much bigger close ups, right into mouths, noses and even half an eye or whatever. When I look at it now it seems slightly creaky and old fashioned. I would also love to have done the monster again. I don't think I did that monster any justice whatsoever. Other directors have allowed a lot more time for monsters than I did. I really blew it in the studio. I think it shows and I think it might make you laugh when you look at it now. Now I would know that when you come to these scenes you've got to allow two and a half hours rather than the thirty minutes I was left with."

While on the subject of watching the show nowadays, I asked Graeme if he was concerned that today's video buying public would make unfavourable comparisons with more recent fantasy.

"Well, if you put *Doctor Who* directly after a film like *Batman* I think it's big enough to stand up on its own as a different genre or style. I don't think the audience are stupid and I think it's the strength of the story that's important. The secret is not to let anything in the setting distract you – you've got to hone in on the story and the performance of the actors."

Currently, there is, of course, a campaign to return *Doctor Who* to our screens. Does Graeme see light at the end of the tunnel?

"I wouldn't be surprised if it does return. I think if there're enough people demanding that it does then it will come back. I know that there are various groups of people who would dearly love to get hold of the rights to do the show and I'd like to do it too, I'd be very interested. I just think it needs a new concept and a new approach to it. I think there's a wonderful one-off film to be made if you could spend some serious money on it. I think it should return."

Apart from the fact that "I never got to attend an American convention – nobody ever asked me!" Graeme seems content with his lot. Does he harbour ambitions to leave directing behind and become a producer?

"Not on the money side, no. I want to direct, I want to be right in at the sharp end putting the stuff on the screen. I want to produce the ideas I've got in the way I think they should go, but I'm very happy – I love directing."

As we leave the Directors' Guild he tells me about his current work directing for the second series of *The House of Elliot* and his plans for several projects beyond that. I mention the video release of *The Caves of Androzani* and modestly, he asks me if I think it will do well.

"Oh yes," I reply. With a bit of luck. ◆

BRIEF ENCOUNTER

Atmospheric forces were on the move. The temperature curved slowly downward, causing the dynamic metamorphosis of a vapour to liquid form. Thus transformed, the newly existing droplets, finding their fresh quality to be of a density greater than air, fell abruptly and inexorably earthward. In short, it was raining cats and dogs.

The rain sneaked under the collar of Duggan's raincoat and slowly dribbled a cold, wet stream down his back. As an act of futile defiance against the forces of nature, Duggan upturned his collar and slunk deeper into the darkened alcove. How long was the man he was tailing going to stay in there? No wonder his wife was suspicious if he spent this much time in strange houses every evening. Duggan considered returning to his car, but the fact that he wouldn't be able to see the front door from his parking space precluded this.

Suddenly, he became acutely aware that the rain was no longer beating down on him. He looked briskly around. A small man in a duffle coat was standing by him, holding an umbrella over both of their heads. The man was accompanied by a girl, little more than twenty, who was desperately seeking shelter from the rain by trying to bury herself inside her bomber-jacket.

"You don't recognise me, do you Duggan?" said the man. Duggan had to agree.

"It's the Doctor," declared the short man. "Remember? Paris? The Mona Lisa?"

Memories best forgotten started to flood back into Duggan's mind. "But," he struggled, "the Doctor was a tall man and he was . . . was . . ."

"People change," said the Doctor pleasantly. His gaze fell on Duggan's raincoat. "Well, most people," he added.

Duggan felt it creeping back, that old feeling – confusion, numbing his brain. He wanted to thump someone.

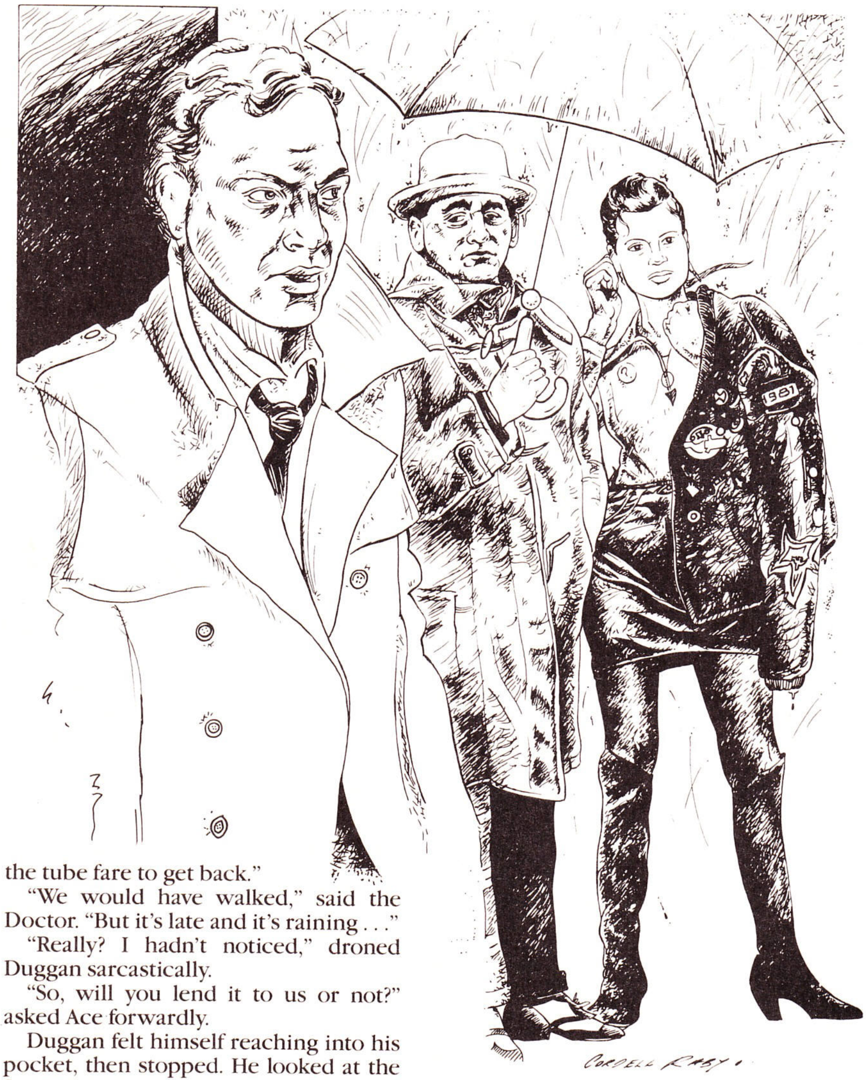
Ace was regarding this conversation with a distinct sense of detachment, her jacket soaking up the rain like a sponge, her hair plastered to her scalp and her metal ear-rings conducting the cold into her numbed lobes like blocks of ice. She was cold, she was wet and she wanted to get back to the TARDIS. She nudged an elbow into the Doctor's side and reminded him why they were there.

"Oh yes," the Doctor changed the subject. "Could you lend me a couple of quid?"

"What?" exclaimed Duggan.

"We're in a bit of a pickle, you see," explained the Doctor. "We've been unavoidably separated from the TARDIS."

Ace continued; "The Professor, in his infinite wisdom, neglected to bring any Earth-money out with him, so we need the tube fare to get back."



"We would have walked," said the Doctor. "But it's late and it's raining . . ."

"Really? I hadn't noticed," droned Duggan sarcastically.

"So, will you lend it to us or not?" asked Ace forwardly.

Duggan felt himself reaching into his pocket, then stopped. He looked at the Doctor and Ace. His mind began to clear, "Look, I don't know you from Adam, why should I lend you any money?"

"I've told you who I am. I'm the Doctor."

"That's ridiculous, you don't look anything like him," protested Duggan. "I'd have been more likely to lend you the money if you'd just told the truth."

"But it *is* the truth! I *am* the Doctor!"

"Pull the other one, it plays Jingle Bells," snapped Duggan.

Ace turned on the detective. "Look, would it kill you to just lend us this money?"

Duggan was unsure. It might be an idea just to give these lunatics the money to get rid of them. Duggan's attention was suddenly diverted by the sound of a car starting. Suddenly, it all came flooding back – the case – the client – the husband, that was his car! He was getting away!

Making a snap decision, Duggan made a bolt toward his car. Ace caught him by the jacket and swung him about. "We need that money!" she said, with the kind of desperation that only being this cold can bring.

Duggan looked at Ace, at her wide pleading eyes, blinking as the rain battered against her. Cursing his pity, Duggan reached into his pocket.

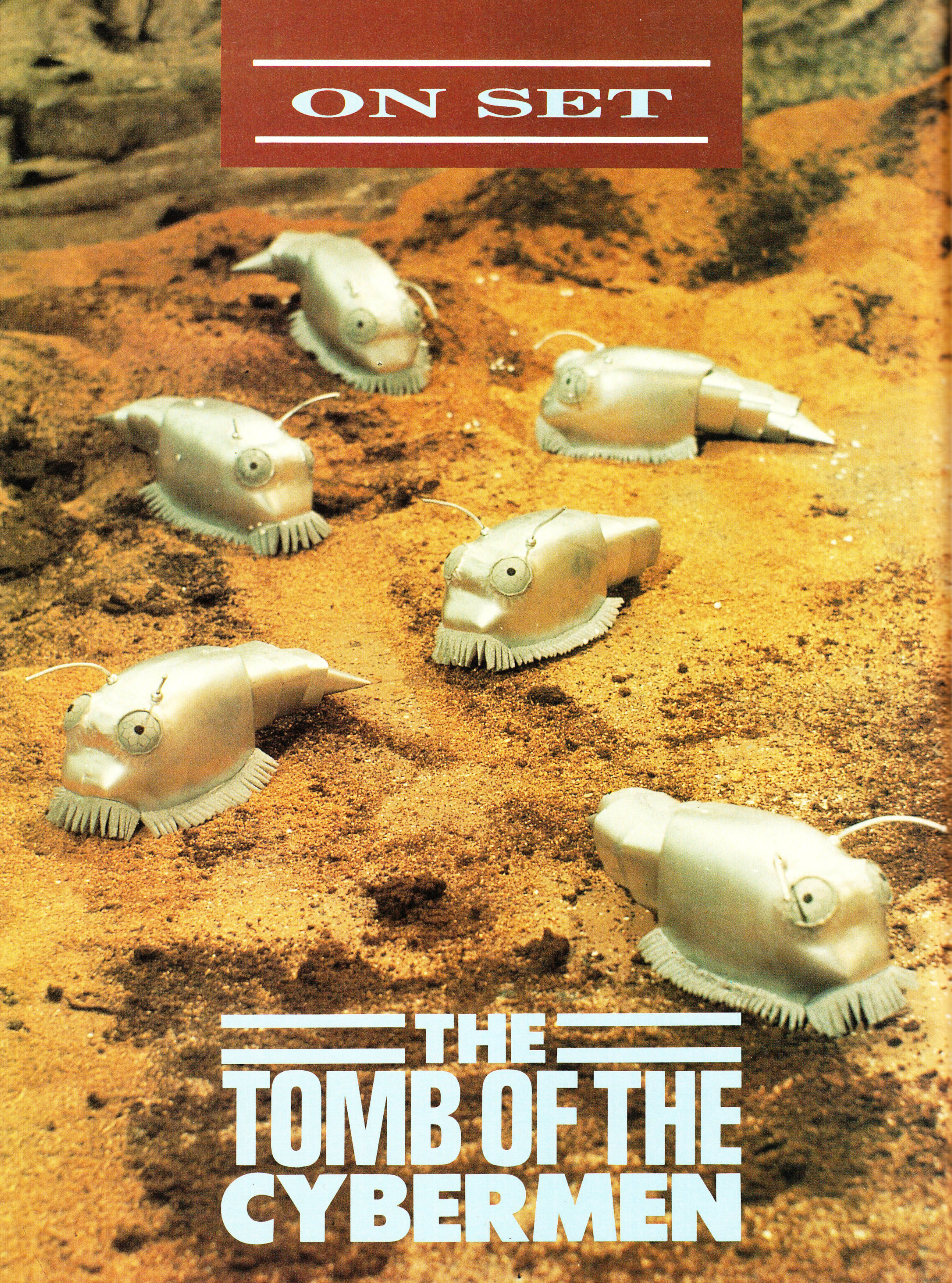
Moments later, Duggan was running off up the street and Ace was jingling two shiny pound coins in her wet hand.

Jumping into his car, Duggan rammed the key into the ignition. The engine turned over several times, but refused to start. Duggan swore, but it didn't help. He got out and gave the car a hefty kick, but that didn't help either, so he gave up.

Duggan stood in the pouring rain – cold, wet and thoroughly wretched. To his side shambled a ragged old tramp, waving a battered enamel mug. "Hey pal, you got the price of a cup o' tea?"

So Duggan thumped him.

Paul Ferry



THE TOMB OF THE CYBERMEN

After skirmishes in the snowy wastes of Antarctica and on the airless surface of the Moon, September 1967 saw the Doctor facing the Cybermen again, but this time on the cyborg's second home planet. As the engines of the newly recovered TARDIS (which had been stolen by the Daleks) dragged the time capsule away from the holocaust on Skaro, the ship soon reformed on the cold and barren world of Telos. There a group of archaeologists and logicians were blasting their way towards the huge silver doorway that led to terror.

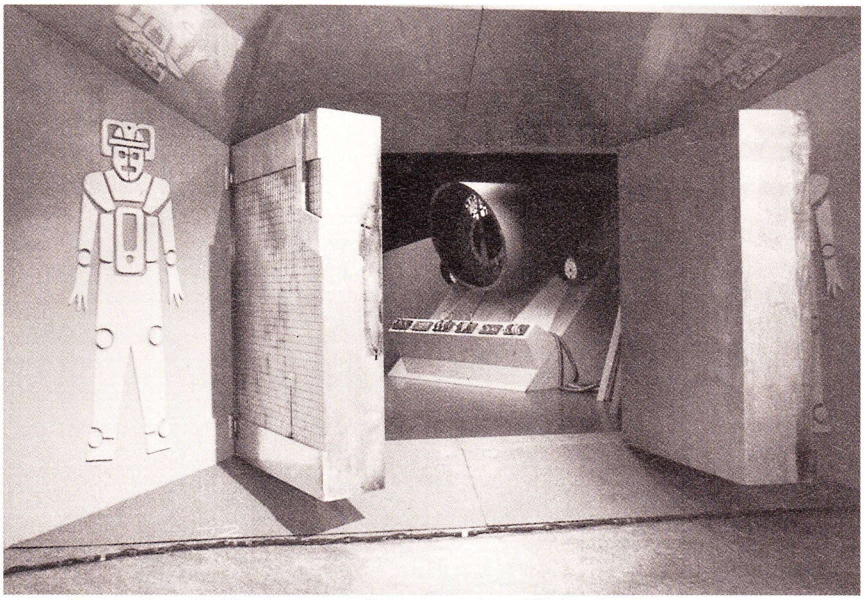
Aside from the start of Episode 1 and the conclusion of Episode 4, virtually all the narrative of Kit Pedler and Gerry Davis' *The Tomb of the Cybermen* was set in the cold and dark environs of the Cyberman city itself. The tomb complex encompassed several chambers. On the surface behind the massive entrance was the main control room with two corridors leading to areas that the Cybermen used for weaponry testing and recharging purposes. A large hatchway led down into the frozen tombs themselves.

The sets designed by Martin Johnson for the serial were cleverly thought out and planned, and added considerably to the script to make Morris Barry's serial a strong 'first night' for the fifth season of *Doctor Who* (although the serial was actually recorded at the end of the fourth recording block). Work on Serial MM began during the second week of June with material shot at both Gerrards Cross Quarry and Ealing Film Studios.

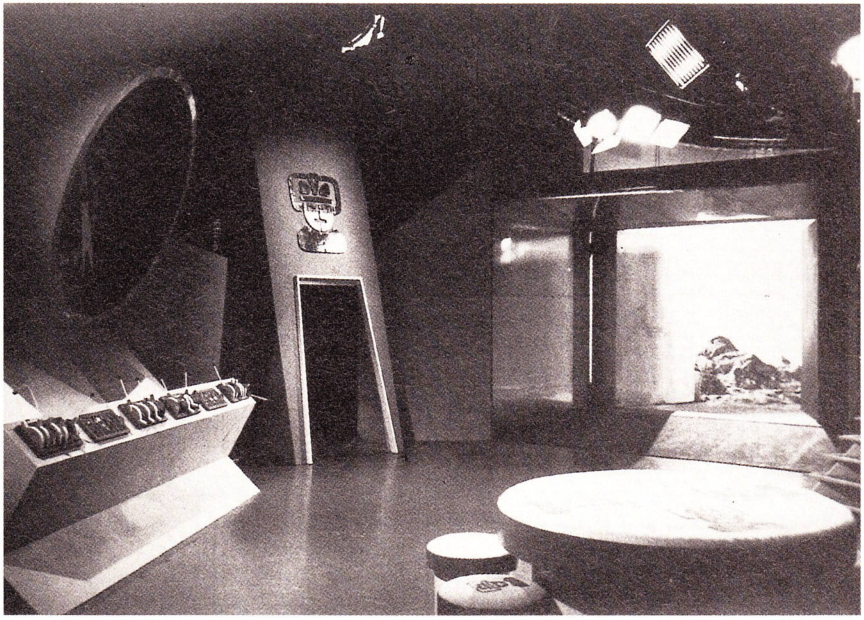
The filming at Gerrards Cross constituted one day for Episode 1 material which depicted the exploration team blasting open the cliff to reveal the tomb doors (without the regular cast, who were working on *The Evil of the Daleks*). No set construction was needed at the quarry, although a matte model of the tomb doorway set as designed by Johnson was used close up to the camera to give the impression that they were mounted in the newly exposed rockface.

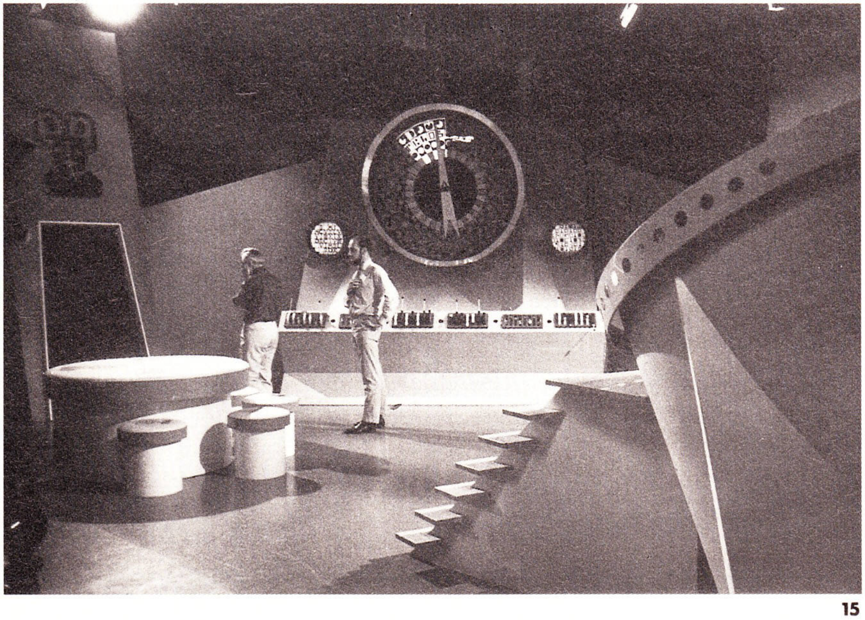
At Ealing Studios, the guest cast were joined by Patrick Troughton, Deborah Watling and Frazer Hines primarily for sequences during Episodes 2 to 4 which required the use of Johnson's most impressive set piece: the tomb itself. Built on scaffolding structure, the colossal construction consisted of a large cell door at its base with an expanded-polystyrene bas relief, and beside and above it many other smaller cells on a four level basis. Gantries criss-crossed the towering edifice in which the nine Cyber-actors waited to emerge from hibernation on cue. The standard cells were covered by stretched plastic, each with a stencil image of the faceless Cyber-mask sprayed over it, which could be ripped open by the Cyber-actors. Granular plastic snow was strewn about to suggest the low temperatures, and visual effects designer Michael-john Harris also used a frost gun on the set. Silver foil walls either side of the cell structure added to the freezing feeling.

Parts of other sets were built at Ealing for effects inserts, such as the electrocution of the crewman at the city doors, the flight between Toberman and two Cybermen in Episode 3, the majority of Cyberman scenes during the same



Above: Looking into the Tomb entrance from the surface of Telos, the Cybermen's adopted planet. Photograph © BBC





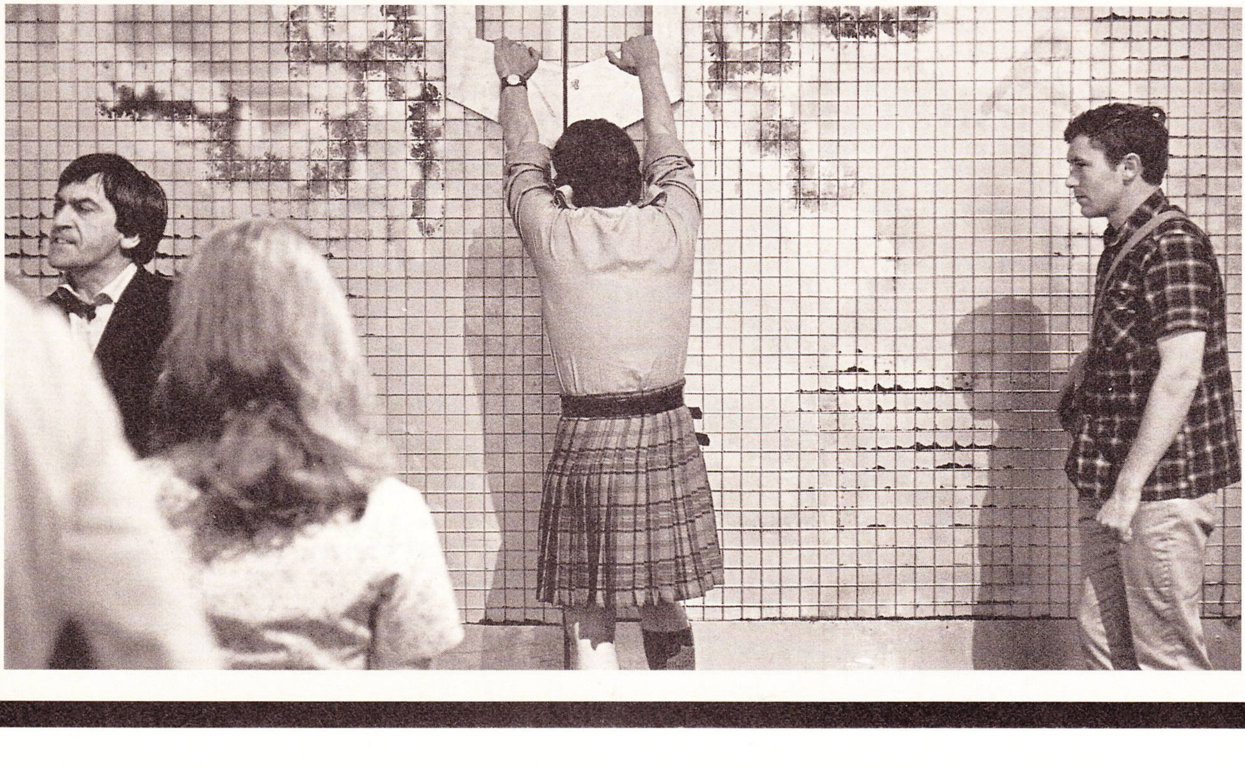
A general view of the main room including the main entrance looking onto the surface of Telos. Below: Another view of the control room. In the centre is the Logic Machine, to the right is the hatchway to the tombs themselves. Photographs © BBC

▶

SCRIPT EDITING WHO

A Cyberman emerges from the tomb, not the willing slave the Earth Logicians had hoped it would be. Photograph © BBC

Jamie (Frazer Hines) attempts to open the Tomb doors whilst the Doctor (Patrick Troughton), Victoria (Deborah Watling) and Haydon (Bernard Holley) look on. Photograph © BBC.



The respect and affection Victor Pemberton commands from *Doctor Who* enthusiasts stems partly from his continued willingness to discuss his work with unabated enthusiasm. *The Tomb of the Cybermen* became part of the television initation of a writer who, in 1967, had built a successful career in radio.

"I was in my early days of TV production and I learnt an awful lot by doing *Doctor Who* and working with some very fine people. Patrick Troughton was very special – a lovely man and a dear friend of mine. He was always teasing me, Debbie and Fraser. I respected him enormously as a professional and he was my favourite Doctor. He wasn't just a clown – when the clowning stopped he became a very sinister and mythological Doctor."

"In those days 'the series' was finding its feet – Bill Hartnell had decided not to go on with it and Pat saw it as a challenge. He became popular very quickly, creating something very special and he worked hard on it. You see, actors who care work, actors who don't, don't. Pat was a very professional actor and he saw ways of developing and creating a character. He did something some of the people who've played the Doctor haven't done; he thought back to where the Doctor came from and thought of what he could do to expand on that. He had his own ideas – good actors and good Doctors always do. I don't think Bill had been into the inventive thing. He was, 'Give me the script, give me a glass of brandy and I'll go.' Pat was an inventive actor."

Following his first contact with the programme, as an extra in *The Moonbase*, he was asked by producer-to-be Peter Bryant to work behind the scenes.

"I became assistant script editor, and a general dogsbody on the scripting side. I was around for such shows as *The Ice Warriors, The Evil of the Daleks* and *The*

Abominable Snowmen. I was the full script editor on *Tomb* which was quite a wonderful show to work on – it was an extraordinary piece of work by Pedler and Davis. The combination of scientist and writer was quite formidable but with some things they got a little too ambitious and it was getting a bit expensive. However it was a very tight and well-constructed serial. The director Morris Barry was a good hard worker – very professional."

"I suppose my contribution to it was that I wanted more atmosphere. It was called *The Tomb of the Cybermen* and that's exactly what one saw. There were these marvellous tombs in which the Cybermen themselves were encased in ice, which opened very spookily, sometimes in slow motion, and you heard all the sound effects. However it struck me that you needed more so we put dry ice in there with them so that as the things opened up you saw all these vapours. It was really *very* spooky, rather like coffins opening."

Both *The Tomb of the Cybermen* and Victor's own serial *Fury from the Deep* were victims of wiping by the BBC and have yet to be recovered. The mystique surrounding them, and *Tomb* particularly, cannot wholly be explained by their 'missing – presumed lost' status. Other lost stories retain an air of curiosity around them but few, if any, attract as much attention as one in particular. Why was *Tomb of the Cybermen* different?

"I think it was really where the Cybermen came into their own. They were something more than robots – they had *minds*. I have an enormous amount of time for the Daleks but I think the Cybermen were more believable in a way and more sinister. The kids of the day were certainly quite scared of them."

Was such development of the Cybermen the result of Terry Nation's withdrawal of the rights to use the Daleks in the show at that time?

"I think they obviously wanted something else and felt they had to develop something of their own. I think Cybermen were part of that logical process to introduce new threats."

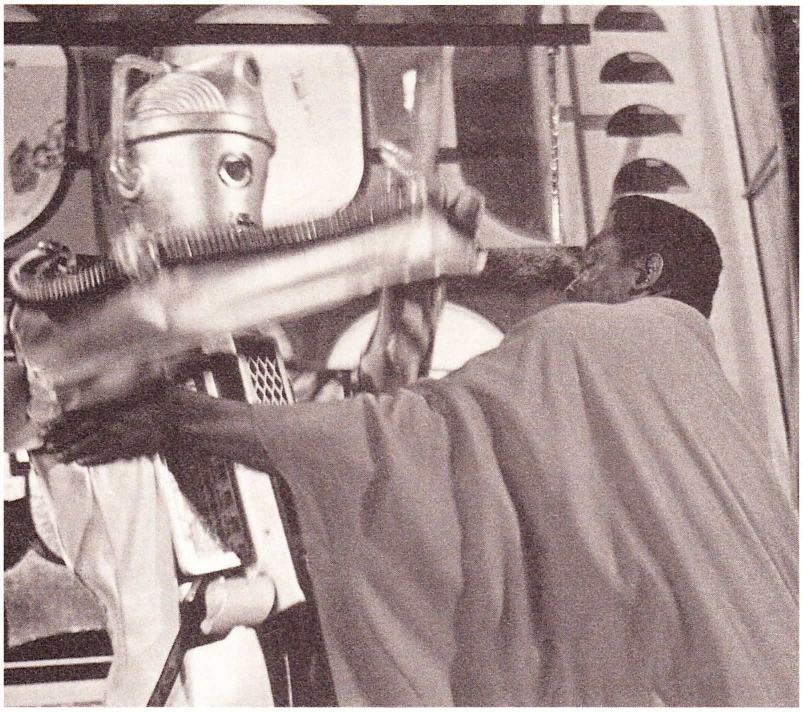
With work on *Tomb* over, the rôle of full time script editor passed back to Peter Bryant. Why had Victor elected only to work on one story in such a capacity?

"In those days you weren't allowed to write and script edit for the same show. I think it was a fad of the BBC's – they do have one or two you know! Also, I didn't really want to be a BBC man spending the rest of my life sitting behind a desk, as I had other ideas."

Those ideas were to take him from the ice tombs of Telos to the depths of the North Sea, and beyond that to a successful career as a television writer and producer. However, despite retaining fond memories for *Doctor Who*, he is adamant he wouldn't script any more stories.

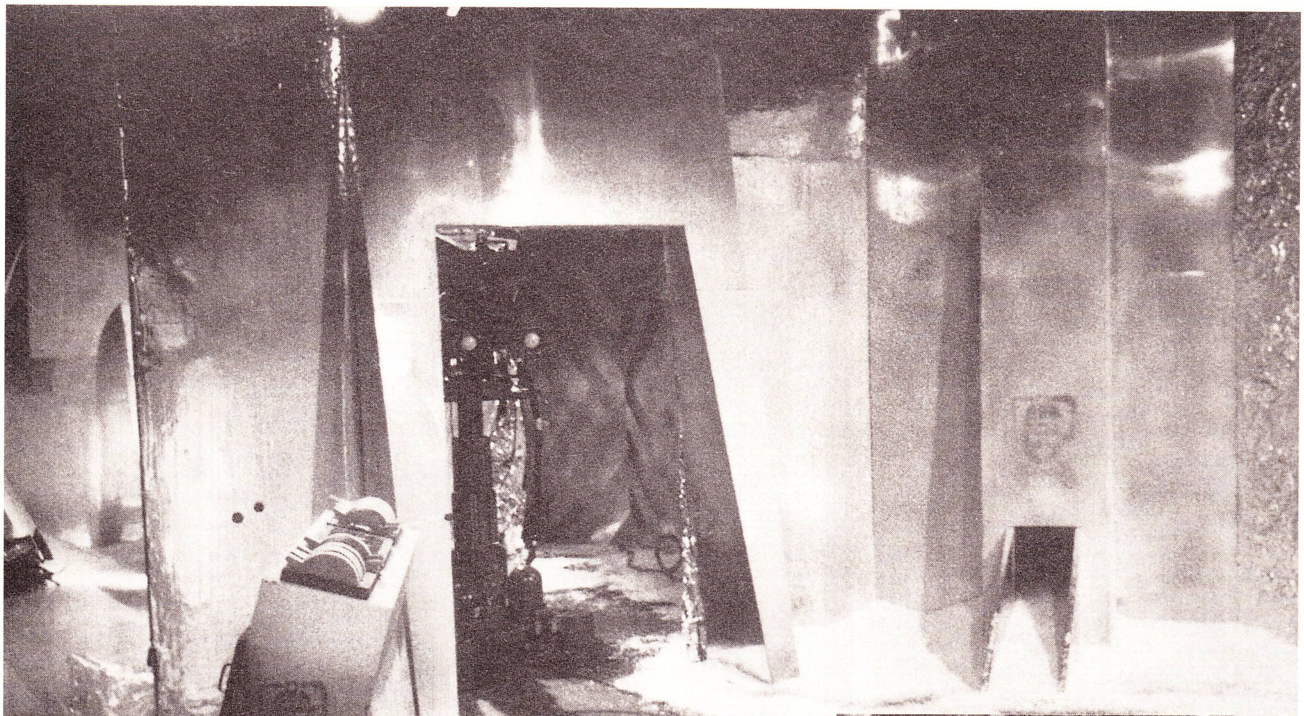
"I wouldn't write for the programme again because I don't want to go backwards. It's a personal thing with most writers. However," he adds mischeviously, "*Produce*, maybe. . ."

Marcus Hearn

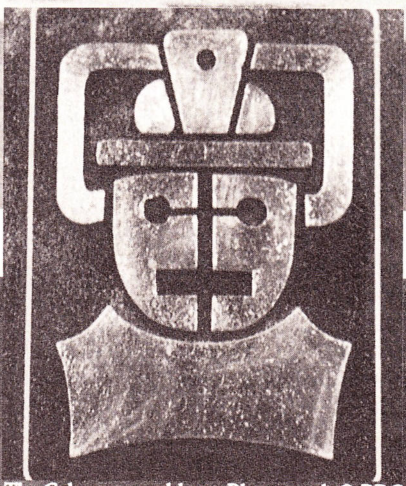


Toberman (Roy Stewart) fights an awoken Cyberman. Photograph © BBC

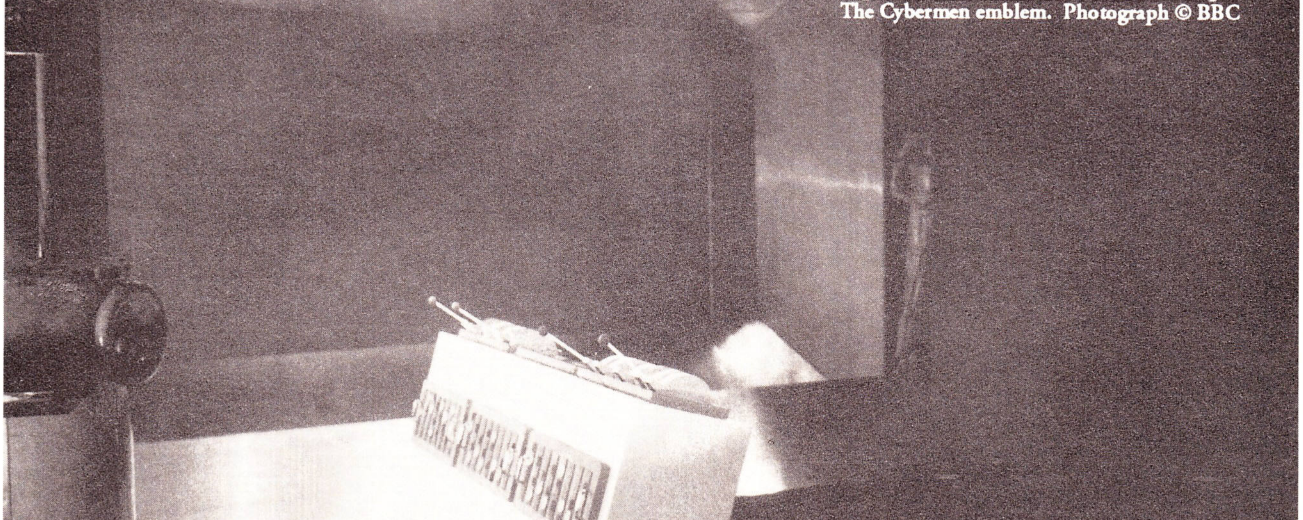
Director Morris Barry (kneeling) gives directions to one of the actors playing a Cyberman whilst Assistant Floor Manager Catharine Sykes looks on. Photograph © BBC



Inside the Tomb itself, where the Cybermen have been hibernating - awaiting their release by the humans. Photograph © BBC



The Cybermen emblem. Photograph © BBC



The panel Klieg uses to revive the Cybermen. Its ease of use is a trick by the Cybermen. Photograph © BBC

◀ episode and the destruction of some Cybermen in Episode 4. The TARDIS set was also built at Ealing for the opening scene before the title caption, thus allowing more room at Lime Grove Studio D where recording took place on Saturday evenings from July 1st to 22nd 1967.

INSIDE THE TOMB

The main entrance to the citadel was primarily seen in close-up during Episode 1 as the Doctor's party arrived, and consisted of a wide wall into which were set two hinged doors. Full figure bas reliefs of the extinct Cybermen stood on guard either side of the doors, which led directly through into the control room set. A small, barren rocky set was built outside the doorway, so that when the cameras inside the tomb were swung around, the surface of Telos was still visible outside.

After the death by electrocution of a crewman in the opening minutes of Episode 1 the Doctor deduced that entry via the two great doors was safe and the might of the giant Toberman was used to prise the entrance open. This gave entrance directly to the control room set which contained various pieces of equipment. To the right of the entrance was one exit corridor, from above which the cold Cyber-mask emblem stared down. Next to the doorway, a large circular object was mounted into the wall. This backlit screen was divided into forty segments with symbols, segmented circles and completed circles, all of which could be pointed at by a rotating arrowhead.

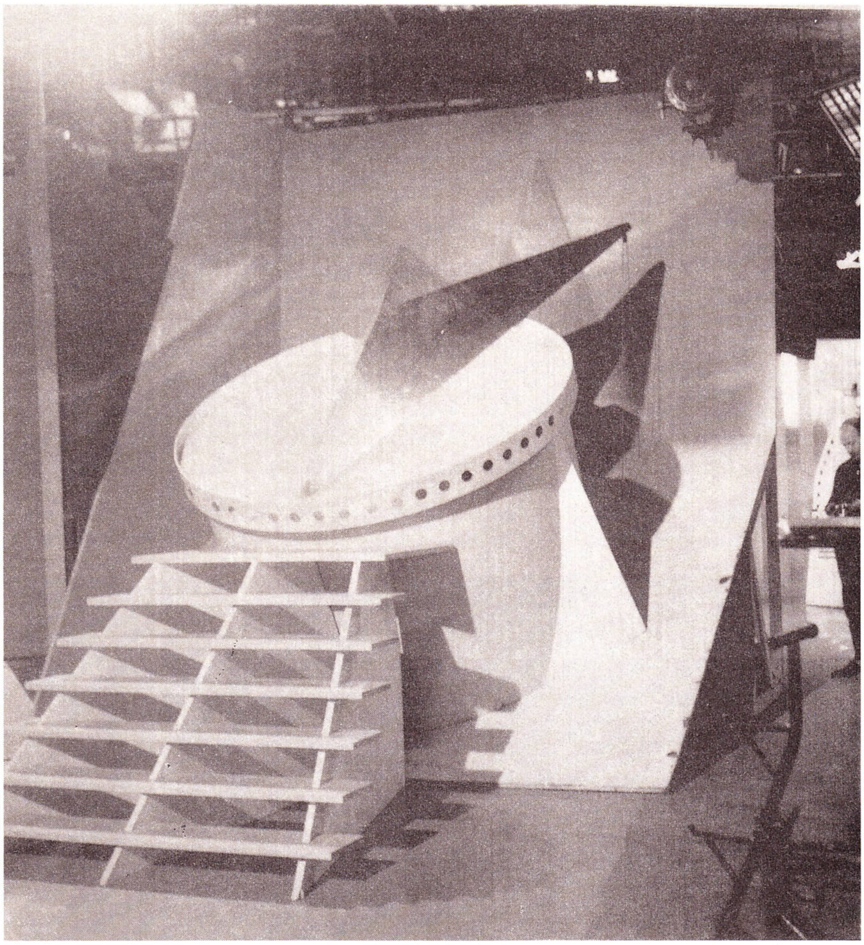
Two smaller round screens either side of the central disc displayed matrices of binary digits and roman numerals, and all were mounted on a control desk with sets of levers. These seemed too delicate for the might of the Cybermen, and by the time the team realised the reason for the tombs and the logic tests, it was too late for the Doctor's words of caution. Indeed, the provision of tables and seats for emotionless and unresting Cybermen should have proved a warning in itself.

EQUIPMENT

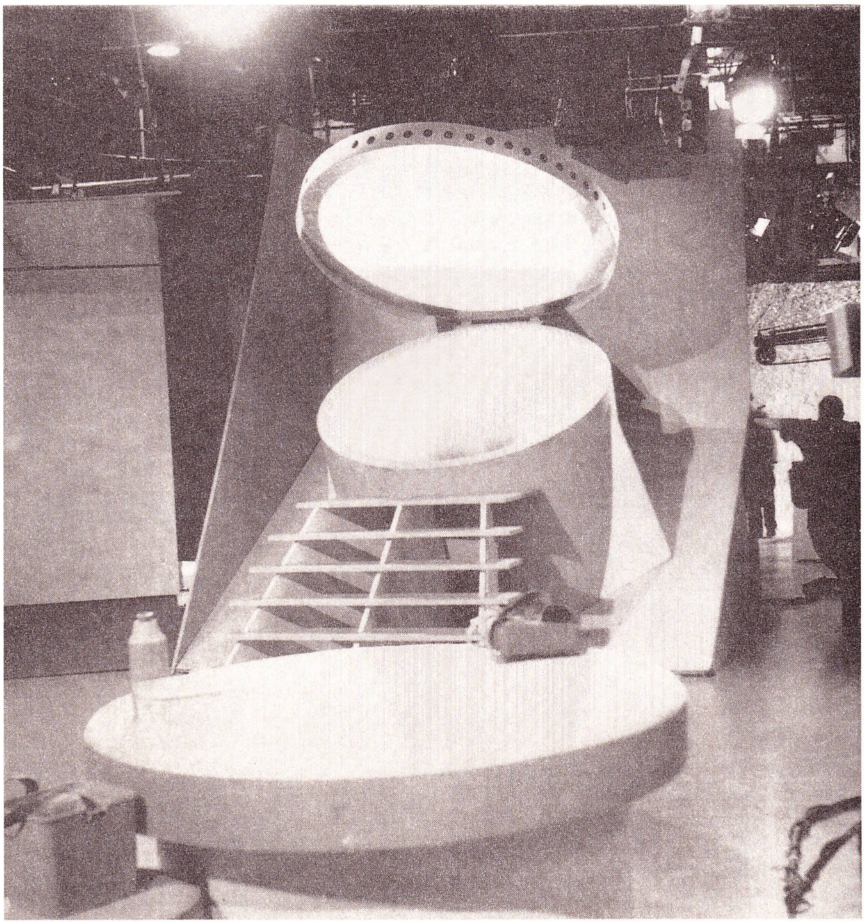
Across the central table structure of the room, with four low circular stools around it, stood the entrance to descend to the tombs themselves. To avert the need for a two-level set, the entrance hatch was raised up from the floor and approached up a short flight of steps. The cast could then enter the wall-mounted hatch and appear to descend, whilst emerging at studio floor level from the rear. A second doorway was placed to the left of the circular screen, and both had sliding doors operated from the switch console.

For the target room, back projection in the studio was used to show pulsating slides appearing on the test wall. The set was kept underlit to emphasise these shapes which hypnotised Jamie and Haydon in Episode 1. There was also an open screen arrangement dominating the far wall of the room, from which a dummy Cyberman emerged at the climax to the opening episode.

The recharging room was more suited to the Cybermen's needs with bleak and functional decor. The recharging chamber and probe looked crude and yet powerful, ▶



Two views of the actual entrance to the lower Tombs on Telos. The top picture shows the hatchway closed, but it does not take the humans too long to discover a way to open it and descend below (lower).



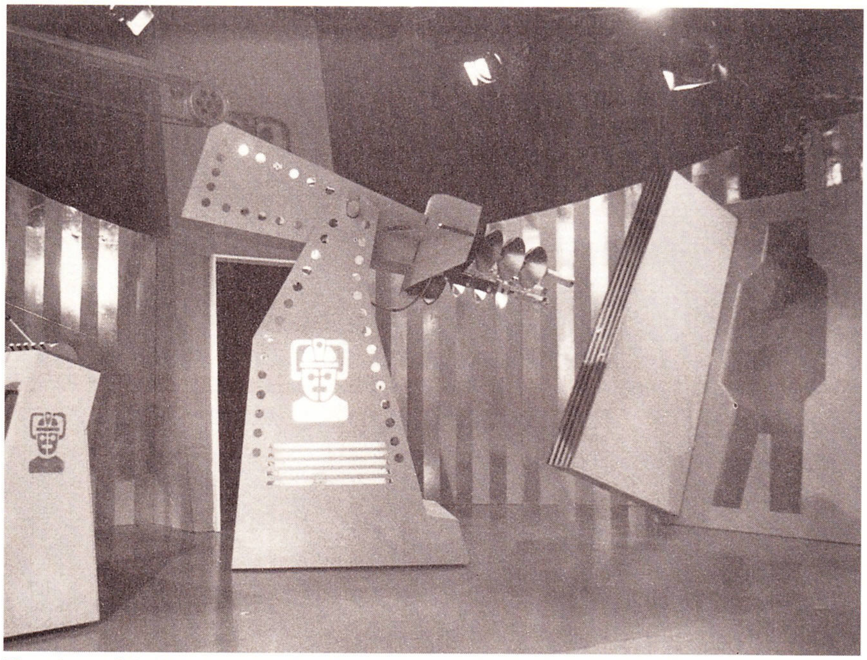
and when Johnson created these he certainly took the Cybermen's lack of emotions and grace into account. The metal constructions are quite robust, to stand up to the strength of the silver men. The control console was also of a more substantial build than those in the control room, indicating this chamber was not intended as part of the trap.

The sarcophagus in the recharging room was a collaboration between Michaeljohn Harris and Peter Day, and was a working prop with closing door and flashing lights. For the sequence in Episode 1 where Victoria becomes trapped in the casing, the claustrophobic Deborah Watling refused to be shut up in the prop, and so was doubled by Frankie Dunn. In Episode 4, an expanded polystyrene lid was added to the sarcophagus through which the arm of the Controller could smash as it gained new energy. The recharging probe was operated on a counterweight pulley system out of the camera's field of view at the top of the set.

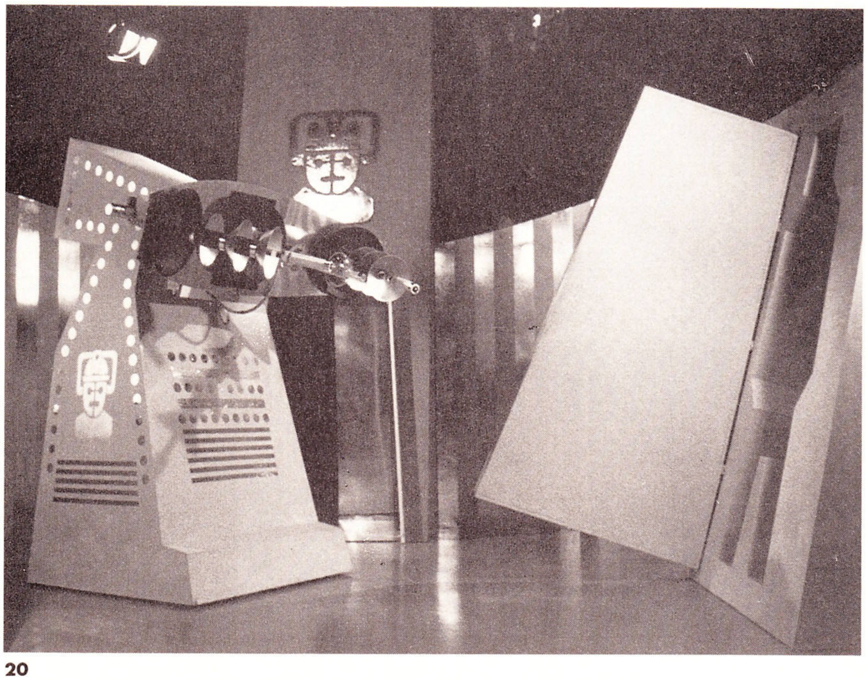
From Episode 2 onwards, the lower parts of the Cyber-Tomb itself were reconstructed from the work at Ealing. This displayed just two levels of the honeycomb-like cell structure and the Controller's chamber, with additional consoles whose controls were conveniently easy for the human explorers to operate and thus revive the silver giants which would seal their fates.

Currently *The Tomb of the Cybermen* is whispered of in awe as one of the 'lost classics', but the existing visual material from it shows that the sets of Martin Johnson were a strong element in the success and lasting memory of the serial that opened the fifth season. The story will be released in an audio format later this year, with linking narration by Jon Pertwee.

Andrew Pixley



Two views of the Cybermen's recharging room, complete with probe . On the right is the sarcophagus in which Victoria becomes trapped. Photographs © BBC



THE DIRECTOR'S VIEW

"Did you see *Doctor Who* on the Lime Grove celebrations?" enquires Morris Barry eagerly. "I thought it was marvellous – it was lovely to see the original cast. William Hartnell was a very good actor. I saw him in theatre and in films a number of times and I think he was the best Doctor."

We're discussing the closure of Lime Grove studios, where Morris and many of his colleagues cut their directorial teeth. It was there that he began his twenty-one years at the BBC, initially as a director and later a producer. After being at the helm of such illustrious productions as *Dracula, Spytrap* and *Poldark* it is perhaps ironic that he is best remembered for a *Doctor Who* production he directed nearly twenty-five years ago. What did he remember of *The Tomb of the Cybermen*?

"Patrick Troughton was a delightful person and very funny. He was enormously hard working but a bit too jokey for my liking. It rather worried me that he had a bee in his bonnet about wanting to be a funny man. *Doctor Who* has got to be dead serious – it's a straight part.

"Kit Pedler, the writer, was another delightful man and very outgoing. He was fascinating; in his garage he kept vintage racing cars which he used to do up. He took an active interest as a writer and always came to recordings."

How would Morris define the mechanics of television direction, and how did *Doctor Who* differ from other productions?

"Television is very precise and you've got to be sure the actors know which shots they're going to be in. For instance, in a long shot you can afford to project a bit more as an actor but in a close up you've got to do practically nothing. It used to take me about a week to work on a camera script. I liked to have everything set before I started rehearsing the cast, so I'd know where everybody was an which shots I'd got. This is not to say I wouldn't change some of them but doing this gives you confidence. Some directors feel their way into things and practically make it up as they go along in rehearsals but I think actors like to be told what shot they're in, where the camera is and where they're looking."

"On *The Tomb of the Cybermen*, when I walked into the studio and saw that eggbox arrangement I was amazed. The layers of compartments were covered with cellophane which was sprayed. When the Cybermen broke through I thought it was absolutely brilliant. We were massively indebted to designers, and of course to 'Visual Effects' and the trickery of the film labs. You really had to pull your finger out and use all the techniques and short cuts you knew. You rely so much on other people in television – you can't know everything about everything."

As the Cybermen emerged from their 'eggboxes' children across the country scurried behind sofas. This was the stuff of *Doctor Who* legend.

"There was only one take to get that

Morris Barry directing deep within *The Tomb of the Cybermen.* Photograph © BBC

scene right because it had taken so long to set it all up. I suppose if they'd got more plastic we could have done it again but time was everything and we couldn't hang about. As far as I can remember the ones that got out on the lower level were okay. The other extras in Cyberman costumes were above them on top. I think we filmed them from ground level. This was on purpose so you could see the height of the tomb."

More difficulties were presented by the rodent-like Cybermats, making their first appearance in this story.

"Do you remember the toy Daleks you used to be able to buy? I think they had batteries in them but our Cybermats were also radio controlled. The funny part was when we got into the television studio. They were switched on and they suddenly went mad spinning around in circles all over the place. I couldn't figure out what on earth had happened and was starting to think it was hopeless. Then they discovered that the frequency they had picked to operate them was the same frequency for the sound peoples' cans (headphones) in the next door studio. I don't know how they worked it out but we then had a word with them next door and they presumably changed their frequencies. We also had other Cybermats which were pulled on very fine string which you couldn't see. I think there was an occasion when you saw a Cybermat climb up someone onto his head. That was fairly simple because it was pulled on a string."

Another memorable scene was the sticky end met by the Cyberman Controller. How was this complicated scene prepared for?

"The death of the Michael Kilgarriff Cyberman was a one off thing. To get the pipes off, clean all the goo off the costume and link the thing up again would have taken probably about an hour. An hour is a long time! Although it was over in a short time on screen it was quite complicated to set up and shoot. I think it created quite a stir in some quarters; I remember I was 'ticked off' for prolonging that scene unnecessarily.

"As you know, the Cyberman costume had a sort of concertina-like rectangular contraption on the chest and stomach which, apparently, was the 'guts' of the creature. To stimulate his 'death' Effects connected him to various pipes etc through which they pumped smoke and gory liquid when he was hit. Added to which the actor concerned fell and writhed on the ground with realistic effect. I remember it was difficult to persuade Michael to do the part in the first place when I told him he didn't actually speak with his own voice, and that he wouldn't be recognised since he would be entirely encased in the silver Cyberman costume."

On the BBC's television discussion programme, *Talkback* which followed the series' transmission, one mother complained to Kit Pedler that she couldn't think of 'anything more disgusting, revolting and unsuitable for children' than the aforementioned scene. Morris is unrepentant.

"You see, a Cyberman isn't a person so you can do anything you like with him – you can chop his head off if you want to. It was different when I was producing *Dracula*, because we were dealing with real people and we were dealing with blood. However, a Cyberman doesn't have any blood – he has goo! Although I think that was possibly a bit over the top I didn't see *Doctor Who* as being aimed at very small children but teenagers really. I know we collected a lot of people of other ages though. My children used to hide behind the sofa and peek over the top. It's odd, how children often enjoy being frightened."

When Sydney Newman rang Peter Bryant to congratulate him on the serial he wasn't the only one who was impressed. Today, *The Tomb of the Cybermen* is remembered as quite simply one of the finest *Doctor Who* stories ever produced. However, Morris is modest when I ask him why he thinks this is.

"I think it's partly so well remembered because it's lost. I'm told it was very good but nobody can confront you with anything because it's gone. I've seen *The Moonbase* recently and I can sit back and look at it as if it was an entirely different programme I wasn't connected with. I thought it certainly moved – it's got a lot of shots in it and it keeps going. I was quite pleased with that but I really don't know about *Tomb.*"

"I think most directors enjoyed doing *Doctor Who* – as I did. It was a lot of hard work but most rewarding and great fun; it really made one exercise one's directing 'muscles' so to speak. If you could direct *Doctor Who* I reckon you could direct anything – even the traffic!"

Marcus Hearn

The Logic Machine with which the Cybermen trick Klieg and Kaftan into releasing the silver giants from their long sleep. Photograph © BBC

ACTING THE PART

Morgan Deare

Tracking satellites from the Bronx to South Wales was a great deal of fun for actor Morgan Deare, who played Hawk in *Delta and the Bannermen* – as Anthony Townsend found out recently.

Morgan Deare is a modest and very easy going man. His surprise at being asked for an interview is evident, yet he seems the ideal candidate; friendly, informative and very open. Sipping a drink in a pub no more than a stone's throw from the theatre where Deare was performing in *42nd Street* with Lynda Baron, of *Enlightenment* fame, he was relaxed and chatty.

"I mentioned this interview to Lynda last night. 'Fame at last!' I said. She was surprised it hadn't happened before as she's always getting asked about *Doctor Who*.

"It's amazing considering I only did those three episodes, and there are so many others! I know it's gone out in America, but I'm not sure where. In the South, in my area, they're showing Tom Baker ones, so I don't know what's being shown where. I can't imagine somebody recognising me and saying 'Oh, you were Hawk in this particular *Doctor Who*,' because there are just *so* many episodes."

As a native American, why had he decided to pursue his career over here?

"I moved to Britain in 1975, and have been here ever since. I was a teacher for a number of years, and I was in Saudi Arabia, coming for holidays as I worked with lots of English folks. I just fell in love with London.

"I'm a small town boy from the deep South, a little place called New Iberia, Louisiana, where they make Tobasco sauce. We don't get much live theatre and so forth, so I thought this was Nirvana when I moved to London. I taught for a little while, and then got into the acting business."

How, then, did he come to be in *Delta and the Bannermen?*

"My lady, Mary Healy, who was the one who got killed at the beginning of *The Happiness Patrol*, is an old, old friend of John Nathan-Turner, *Doctor Who*'s producer, so we'd met socially a lot of times. I was up in Scotland doing a play, and got a call to come down and meet the director, Chris Clough. Anyway, we got on well, and it just happened. I wasn't a fan of *Doctor Who*. When I first came to this country I didn't have a television, but later I occasionally watched it if I knew someone in it. I thought it was interesting.

"I was here doing the musical *South Pacific* when *Delta* went out, so I taped them all and watched them when I got home. I liked the stuff that Stubby (Kaye) and I did. I was pleased it turned out as well as it did. The people on *Delta* were lovely to work with, but I wasn't sure about the story, whether it developed properly or not. But it was a nice idea."

How did he feel about filming the whole story on location?

"We had a ball being in Wales all the time, on Barry Island, though we didn't stay there. We stayed at a hotel called 'The Intercontinental'." He laughs loudly at the memory. "It sounds very grand! Mary said 'Be sure to pack your swimming trunks, because there's bound to be a big pool there!'

"Stubby and I travelled up together in a cab, and when we arrived there was this two-storey box in the middle of a concrete parking lot. But they were just fantastic, treated us well. When we left the Manager gave us all a bottle of wine each. We had a great time!

"We were very lucky with the weather for all those outside scenes. The sky was very cloudy, and we were expecting rain at any time, but we managed to get it all in."

Though pleased with the final result, Deare had to make a few changes first.

"I wasn't very happy with the way Hawk was developing as a character. Stubby was terrific, but I wasn't happy with myself. We got to Wales, and I'd been telling Mary I'd got to do something else with Hawk. The voice wasn't right, so I decided I'd do him Southern, as I'd been doing a kind of Bronx thing. I said to John and Chris that I thought it might work. As Stubby is so obviously from the North, if you had Hawk as a Southerner there would be a natural conflict already between the two of them. John said 'Can you do a Southern accent? The Americans can spot a false one a mile off and get very particular about that.' I said I thought I could probably carry it off! As soon as I started the Southern accent on Hawk I thought 'This is it, this is going to work!' That's how the character developed.

Talking of the unexpected brought back memories of filming *Delta*.

"We had to do the Bannermen taking care of the tent, a big blow-up scene. They did it, and we had to react. And boy did we react, because it was a huge bang, like a nuclear war! Much bigger than it should have been! We had to reshoot our reactions, but it was never the same as they wouldn't blow up the tent again!"

Had Deare worked with any other Doctors?

"I've met Peter Davison and Colin Baker. Colin was directing *Bazaar and Rummage* by Sue Townsend, which someone from *South Pacific* was in, so I went to see it in a pub theatre in North London. He was just about to take over in the *Doctor Who* stage play, in fact!

"I like Sylvester! I always imagined *Doctor Who* as somebody quirky, somebody slightly off the wall and peculiar, and he's naturally like that! I'd never met him before *Delta* but I knew about him, and had read about him for years with the ferret down his trousers and all that!"

Could he imagine returning to the series when it is produced again?

"It'd be fun to do Hawk again! I don't know how long they like to wait before an actor can appear as someone else, but if I put a beard on I become somebody else totally. I'd really love to be an alien or villain. I wouldn't mind being in a mask now I've been seen, as long as it didn't take hours to fit. Tim Scott, the poor guy who played the lizard character who got shot, really suffered in the sweltering heat. I didn't envy that at all!"

Asked if he felt he had gained anything from his time on *Doctor Who*, once again he smiled broadly.

"I've actually got the suit! I bought it, but I haven't worn it. Unfortunately, the hat got lost somewhere along the way. . ."

◆

Doctor WHO

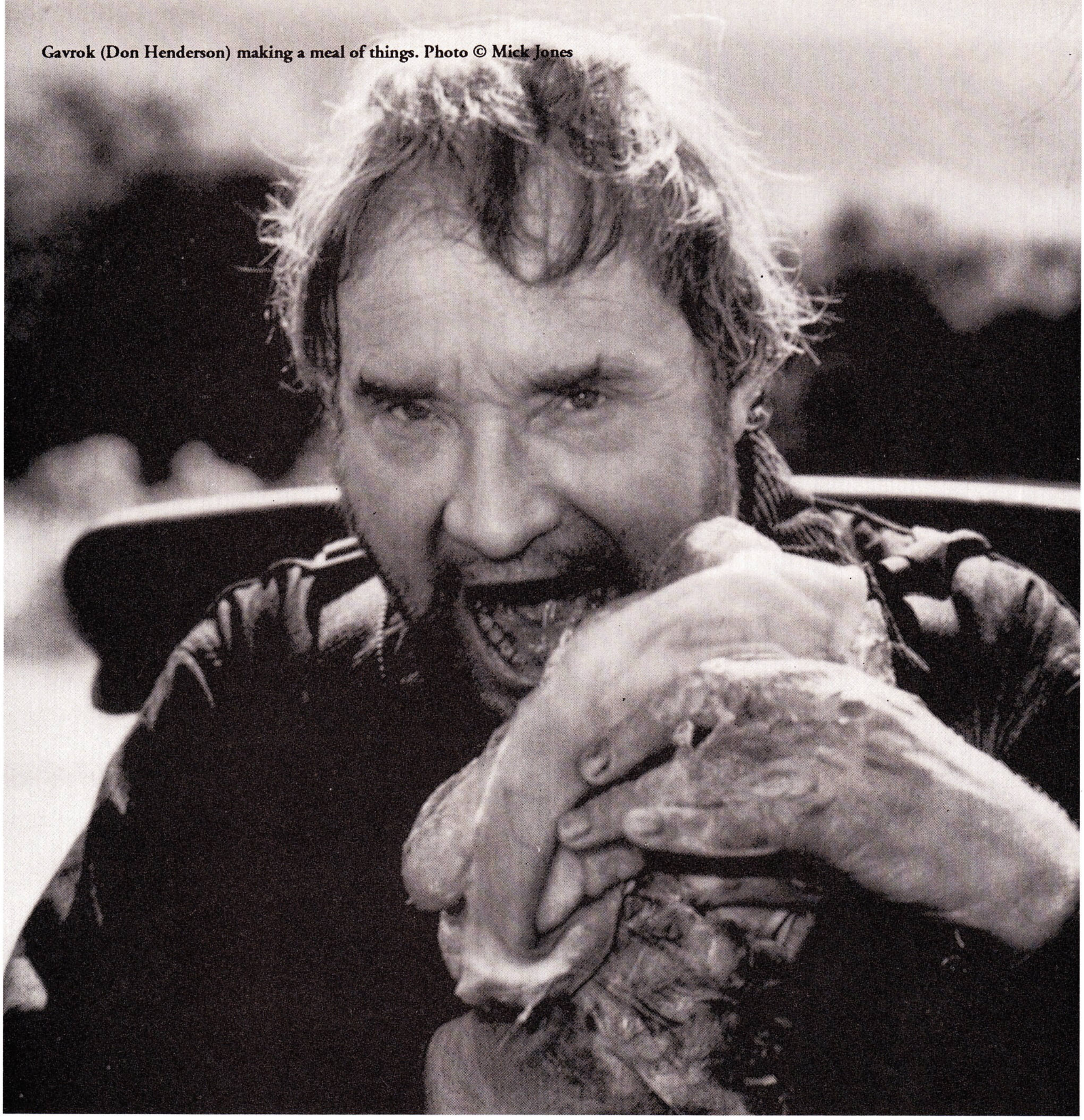
ARCHIVE FEATURE

Serial 7F

DELTA and the BANNERMEN

Photo © Rex Features

Gavrok (Don Henderson) making a meal of things. Photo © Mick Jones



PART ONE (drn: 24′47″)

A beautiful woman is the sole survivor on a world where the green male inhabitants are wiped out by black-clad mercenaries. Entrusted with a transparent case, she steals a mercenary spaceship and escapes.

The Doctor and Mel arrive at a galactic Tollport G715 in the TARDIS to be informed that as the ten thousand millionth customers they have won a place on a Fabulous Fifties Tour to Disneyland 1959, with a party of Navarinos. The transport is a Hellstrom Two, disguised as a 1950s touring bus by the dubious Nostalgia Trips. Although Mel elects to take her place on board the Doctor decides to follow in the TARDIS. Shortly before take-off, the fleeing woman arrives at G715 and joins the Nostalgia party.

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Image © BBC

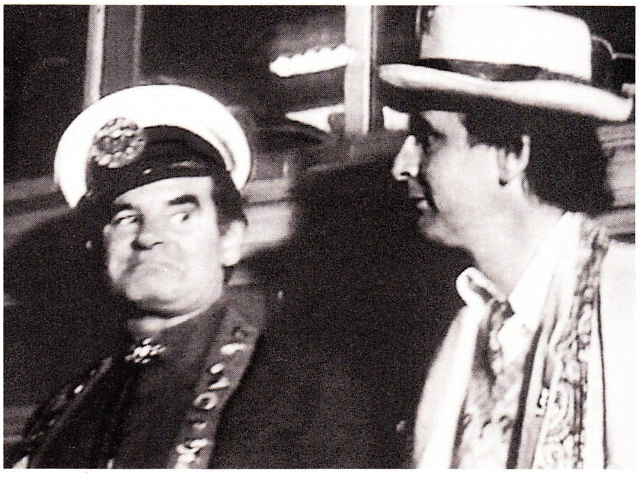


Image © BBC

In South Wales, 1959, two American agents called Hawk and Jerome P. Weismuller, try to track an artificial satellite launched from Cape Canaveral. The satellite impacts with the Nostalgia coach, and only quick thinking on the Doctor's part saves the stricken vehicle. The TARDIS and damaged coach come to land outside the Shangri-La holiday camp in South Wales.

The alien tourists are offered hospitality by the Camp Leader, ex-Major Burton, and Mel befriends the edgy Chimeron woman. The Doctor and the coach's pilot, Murray, enlist the help of Billy, a mechanic at the camp, with repairs. However, it will take a day to grow a replacement quarb crystal for the ship's navipod.

Image © BBC

The Navarino party attend a dance that night where Billy falls in love with Delta, the Chimeron. Afterwards, Mel is with Delta when a silver egg Delta has in her case hatches to reveal a hideous green baby. In the linen store, the Doctor comforts a distraught local girl called Ray, who is upset because of Billy's attentions towards Delta. They overhear a mercenary in the Navarino group inform Gavrok, the Bannermen leader, of the Chimeron Queen's location. Then the informer prepares to shoot the Doctor and Ray commenting "I don't just kill for money. It's also something I enjoy."

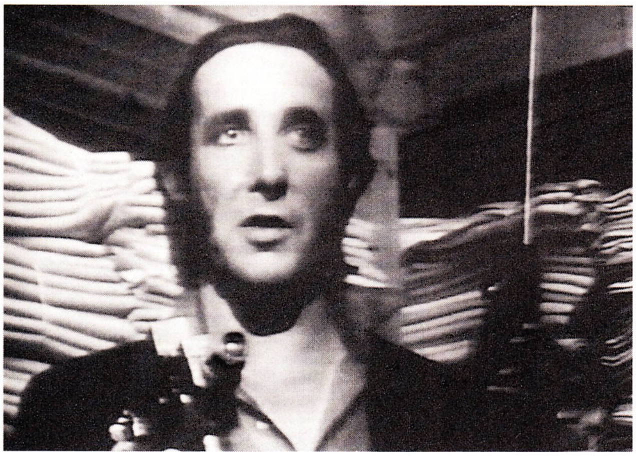


Image © BBC

PART TWO (drn: 24′23″)

Gavrok repays the informer by exploding his transmitter, the blast knocking out the Doctor and Ray. Billy pays a visit to Delta's room where the baby is changing into a humanoid, and agrees to take the woman and her child away on his motorcycle and sidecar. By the time the Doctor comes to, Delta has already left. He then attempts to convince a sceptical Burton that his camp is due to be attacked by space mercenaries.

Whilst the Doctor and Ray head off on Ray's scooter to find Delta, Burton and Mel evacuate the human campers from Shangri-La and Murray makes his final repairs to the Nostalgia coach. The Doctor finds Delta in the countryside, as she is explaining to Billy about the rapidly growing female Hatchling, and how she must get her case against the Bannermen to arbitration.

The Bannermen spaceship homes in on Hawk and Weismuller's radio set and they capture the two Americans.

Image © BBC

Gavrok and his men then go to Shangri-La where they destroy the Nostalgia coach during its take-off. Mel and Burton are captured, and the Doctor finds sanctuary for Delta, Ray, Billy and the Hatchling with an eccentric bee-keeper called Goronwy. The Doctor then returns to the camp under a flag of truce to rescue Mel and Burton, only to enrage Gavrok. As the trio start to leave, the Bannermen ready their guns, and the Doctor admits "Actually, I think I may have gone a little too far."

PART THREE (drn: 24′22″)

Gavrok allows the Doctor to depart with his friends on Billy's cycle and sidecar, but has a homing device fired onto the vehicle to locate the Chimeron Queen. The Doctor removes the transmitter and leaves it in a field of goats.

At Goronwy's home, Delta feeds her child a special food to make her grow into a princess. When two Bannermen attack the farm, the girl emits a high-pitched noise which makes them reel in pain. Delta guns down one, but the other reports their quarry's position to Gavrok. Hawk and Weismuller are rescued by Ray, and the Doctor sets up a trap at Goronwy's for the Bannermen. As the group return to Shangri-La, Gavrok's men blunder into the Welshman's honey store and are attacked by his swarms of bees.

Reaching the holiday camp, the Doctor realises that the TARDIS has been booby-trapped by Gavrok and they cannot enter his ship. With Billy, he sets up the camp sound system to relay the defence cry of the Chimeron princess, and as the Bannermen attack for a final time the high notes are amplified to overpower them. Gavrok himself staggers into the deadly forcefield of his booby-trap about the TARDIS and is destroyed, draining his own device.

The Bannermen are secured by Weismuller and placed in the captured spaceship, which Delta and her child are to leave in. Billy is now discovered to have been taking the Chimeron growth food to become one of Delta's people and help her race to continue. The ship leaves with Billy, Delta and the Hatchling, Weismuller and Hawk find their battered satellite, new holiday makers arrive for Burton, and the Doctor and Mel depart in the TARDIS with a jar of Goronwy's 1928 hibiscus blossom.

Image © BBC

Delta (Belinda Mayne) defends her homeworld againt the Bannermen mercenaries. Photo © BBC

Looking for fresh writers to bring onto Season Twenty-Four of *Doctor Who*, incoming script editor Andrew Cartmel followed up several personal contacts when assuming the post at the start of 1987. Amongst these was Malcolm Kohll, a budding talent he had met at an informal writers' workshop run by the BBC at its Western Avenue Script Unit.

Malcolm Kohll grew up in Zimbabwe for ten years, followed by thirteen years in South Africa before coming to the UK in 1977. During his childhood he had seen *Doctor Who* sporadically, and had watched the show up to Peter Davison's tenure. For some years, he had been writing feature film scripts which never made it to the big screen.

Cartmel's brief to Kohll was that his serial should be a three episode story that could be made on location. Kohll submitted several ideas, many of which he found had been done before on the show, although one in particular emerged as the germ of a storyline entitled *Flight of the Chimeron*. The setting for the story that appealed to Kohll immediately was Wales. He knew the area well since his brother lived there, and felt that the scenery was a spectacular change from the usual gravel pit. Kohll himself did a recce of the area he had in mind to try and find suitable locations for his story.

The Outside Broadcast location element of the serial was something relatively new to the current production team, although it had been attempted before. *The Sontaran Experiment* had been made totally on location using OB videotape in the wilds of Dartmoor over six days in September/October 1974. On that occasion, the serial had been handled by the same team as the studiobound *The Ark in Space*, so together the two serials formed a six part narrative with all location material in the concluding two episodes. Producer John Nathan-Turner's idea was that the new fourteen episode season would adopt a 4-4-3-3 structure, and that the two three parters would be handled by the same team with one story exclusively location and the other totally studiobound.

As early as February 1987, it was decided that Chris Clough would direct the final six episodes of the twenty-fourth season. Clough had handled the final six episodes of *The Trial of a Time Lord*, and had also been working on the BBC soap *EastEnders*. By now, Scots comic actor Sylvester McCoy was close to signing for the rôle of the Doctor, announced to the press on 28th February 1987.

McCoy was cast just as Kohll started to write his scripts now retitled *Delta and the Bannermen*. The writer viewed the screen test that the actor performed with Janet Fielding to familiarise himself with the new Doctor. The script then set out to make use of Sylvester's timing as a comic actor, and to mix humour and drama very closely within the storyline. It also followed Pip and Jane Baker's script for *Time and the Rani* by having the new Doctor babble out garbled proverbs (e.g. "A stitch in time is worth two in space" and "Many a slap twixt a cup and a lap"), although this element was later dropped.

Other influences for the serial came from westerns, such as the scene with Gavrok at Shangri-La waiting, gun in lap, for the Doctor to come riding up to talk with him. The concept of the mercenaries being identified by their banners came from Kurosawa's 1980 film *Kagemusha*, a very vivid and expensive sixteenth century Japanese epic. The element of Goronwy's bees gave a mild ecological theme to run in the background of the story, whilst mirroring the Chimeron's own form of life.

Due to time constraints, one sub-plot dropped early in the day concerned the Weismuller and Hawk strand of the serial. The original setting of the serial was 1957, and the Americans, not the Russians with *Sputnik*, would have been the first nation to launch a satellite. However, due to its collision with the Nostalgia coach, all evidence of its failure would have been hushed up. The elimination of this plot element meant that the date could be changed from 1957 to 1959, by which time rock'n'roll was in its stride and a greater range of music was available for the soundtrack. Kohll indicated in his scripts which songs he wanted to used, but for reasons of cost and copyrights, some of these had to be altered.

The script was further tightened by eliminating some of the background to the Bannermen and Chimeron. The Bannermen had polluted their own world to the stage where it was uninhabitable. They then decided to move on and conquer the world of the Chimeron, since it was a very beautiful garden planet of the Universe. Also the Chimeron appeared to be pacifists and thus easy to wipeout. In the end, the sole sequence on the remains of Delta's planet was to be a homage to the British gravel pit that Kohll had been trying to avoid . . .

Image © BBC

ON THE CASTING COUCH

The character of Rachel – or Ray, had been developed well in Kohll's script, making Nathan-Turner and Cartmel briefly consider her as a possible replacement for Mel if Bonnie Langford should decide to leave the series at that point. Both Kohll's script and Ian Briggs' subsequent *Dragonfire* had strong young female characters that would make suitable companions, and in the event it was decided to continue with Ace from Briggs' script. To play Ace, Clough cast Sophie Aldred, whom he had initially auditioned for the part of Ray due to her ability to ride a motorbike. The rôle of Ray was then awarded to natural Welsh girl Lynn Gardner, who won out over another actress, Sara Griffiths.

Image © BBC

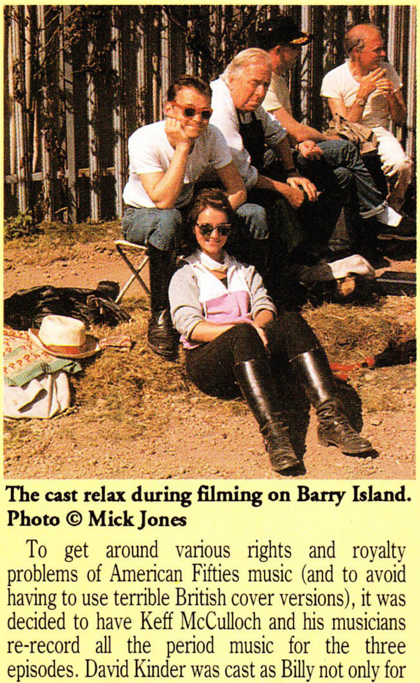
Don Henderson was cast as the villainous Gavrok, and was then famous as the eccentric cop turned private eye George Kitchener Bulman in Granada's *Bulman,* a character he had also played in *The XYY Man* and *Strangers*.

The other guest stars lined up for the serial were primarily associated with comedy, which initially drew criticism from fans. Nathan-Turner maintained that they were also known for straight acting. Hugh Lloyd was cast as the eccentric Welsh beekeeper Goronwy, and was a very well known face in supporting rôles of many television and film comedies including *Hancock's Half Hour,* as well as starring in several seasons of *Hugh and I* with Terry Scott. He had also appeared in one of John Nathan-Turner's productions of *Cinderella* at Brighton in 1986.

Veteran American musical comedy actor Stubby Kaye jumped at the chance of applying his talents to *Doctor Who* in the part of Weismuller, and had recently been seen in the *Ellis Island* mini-series. Richard Davies filled the part of Burton, and was well known for his outrageous Welsh characters in sit-coms such as LWT's *Please Sir!* and Yorkshire's *Oh No, It's Selwyn Froggatt.* Ken Dodd was also announced as making a cameo appearance in Part One after being approached by Chris Clough. Sylvester McCoy was delighted in particular to work with Dodd and Kaye, who had long been figures of admiration for him.

A Bannerman falls prey to Delta's shooting skills. Photo © BBC

There was to be one casualty even before recording began on the serial. Lynn Gardner fell from the scooter she had to ride as Ray whilst practising in a car park. After a spell in hospital, it was clear that she would not be available for the location work, and the rôle was recast with the afore-mentioned Sara Griffiths. Clough later cast Lynn as the announcer's voice for the studio sessions of *Dragonfire.*


The cast relax during filming on Barry Island. Photo © Mick Jones

To get around various rights and royalty problems of American Fifties music (and to avoid having to use terrible British cover versions), it was decided to have Keff McCulloch and his musicians re-record all the period music for the three episodes. David Kinder was cast as Billy not only for his acting ability, but because of his singing voice. His backing group 'The Lorells' (originally 'The Shirells') in Part One consisted of McCulloch and three session musicians. McCulloch also hired the Wilson Sisters to provide female vocal backing throughout the serial. The music was an essential element of Kohll's script, which some remarked upon as making the story into a musical. John Nathan-Turner expressed a hope at the time that the score could later be commercially released.

In Part One, Eric Coates' *Calling All Workers* backed the arrival of Hawk and Weismuller's Morris Minor at the police public call box. Max Freedman and Jimmy de Night's *Rock Around the Clock* was performed by David Kinder and the Lorells on board the Nostalgia coach after leaving G715. White's *Children's Favourites* and Jessell's *The Parade of the Tin Solders* welcomed the Navarino party to Shangri-La. *In Party Mood* by Jack Strachey was heard in the camp's dining room, and at the dance David Kinder, the Lorells and the Wilsons performed *Singing the Blues* by Melvin Endsley, *Why Do Fools Fall In Love?* by Frank Lyman and George Goldner and *Mr Sandman* by Pat Ballard.

The principal arrangement used in Part Two was the frantic pace of *The Devil's Gallop,* made famous on BBC Radio as the theme tune to *Dick Barton – Special Agent.* Part Three featured a variety of tunes being played on Goronwy's radio, firstly *That'll Be The Day* by Buddy Holly and Norman Petty, then *Only You* by Buck Ram and the Ande Band, and finally *Lollipop, Lollipop, Oh Lollipop* by Beverley Ross and Julius Dixon. The first two pieces were sung by Kinder and the Wilsons, with the Wilsons handling the final number alone. The serial then concluded with *Who's Sorry Now?* by Bert Kalmer, Harry Ruby and Ted Sydner plus *Happy Days Are Here Again* by Jack Yellen and Milton Ager, both sung by the Wilsons. The other vocal performance in Part Two was to be Martyn Geraint's unaccompanied rendition of *When The Red, Red Robin . . .* over the camp tannoy.

Around May, the more outlandish title of *Delta and the Bannermen* reverted again to *Flight of the Chimeron.* The serial was allocated two weeks of OB time for the summer of 1987, with three days rehearsal in London. The weather was perfect, very sunny and warm almost the whole time, allowing the crew to maintain their target of seven minutes finished material every day.

LOCATION WORK

The bulk of locations were found by the serial's production manager, Gary Downie. Some years earlier, Downie had worked on the excellent BBC film series *Shoestring* which had been based in Bristol, and he recalled a large holiday camp somewhere near the Severn Bridge. This proved to be fully booked during July, with the management unwilling to upset holidaymakers for the BBC. Downie then learnt through Butlins that their unmodernised Barry Island camp had recently been sold to Majestic Holidays. The location was easily reached by the M4, and although built in the Sixties had the correct look for Kohll's script. Majestic were not running the camp at capacity, and were only too happy to allocate facilities to the BBC.

One saving in the costume department for Richard Croft was the Bannermen helmets. These were props originally made for troopers in *Earthshock,* some of which had also been adapted for the first four parts of *The Trial of a Time Lord.* Gillian Thomas had to provide olive tanned make-up for Belinda Mayne and her 'children', and also later for David Kinder. In addition, Belinda Mayne had to have two silver discs placed behind her ears as extra antenna as seen in Part Two. The Bannermen had their faces tinged yellow and make-up applied to darken their mouths, as well as bee-stings for the final sequences of Part Three. The male Chimeron seen briefly in Part One had full green lizard-like make-up. A series of jumpsuits were made for the Chimeron princess, starting with green costumes bearing the hexagonal pattern of Delta's white bodysuit, and becoming whiter as the girl grew older.

Image © BBC

Recording on the serial, nicknamed *Who-de-Who* by the crew, began after five days' rehearsal at Gerrard's Cross Quarry in Buckinghamshire on Wednesday 24th June 1987. First used as Telos in *The Tomb of the Cybermen* in June 1967, and again for *Attack of the Cybermen* in May/June 1984, this time it formed the backdrop to the opening scenes of Part One as the Bannermen destroyed the Chimeron on their home world. Veteran stuntman Roy Scammell handled the arrangement of the action sequences for which the only principal artistes were Belinda Mayne, Don Henderson and Tim Scott.

▶

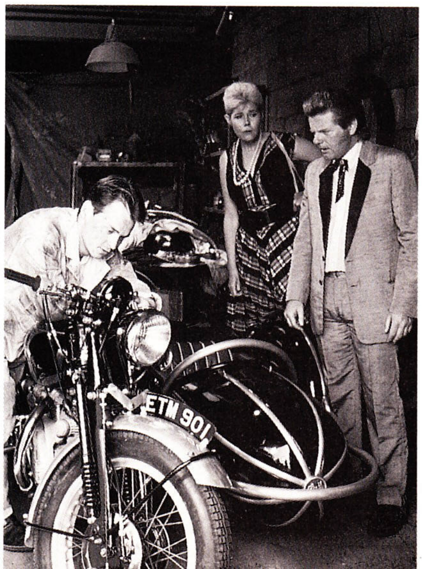
Delta and a Chimeron (Tim Scott) dash to the apparent safety of Gavrok's ship. Photo © BBC

◀ After moving the crew to join the rest of the cast in South Wales, recording continued at Sutton Farm, Penarth on 25th and 27th June for the sequences at Goronwy's home, with a day in the countryside at Hensol Forest in between. In his scripts Kohll had originally hoped that some material for Part Two could be recorded with Billy and Delta at the cliffs on the Gower Peninsula, but the distance of this area from the crew's base at the International Airport Hotel in Rhoose did not allow for the travel time that would be needed. At the farm, some real bee-hives were available, which meant the production crew had to wear protective face masks for scenes requiring them to be in close proximity. Parts of the building also had to be blown away and windows smashed by Bannermen fire in Part Three. Llantwit Major's property had been found by Downie and was discovered to be empty, thus available for the BBC to force forward negotiations for recording.

A scene introducing Weismuller and Hawk was recorded but deleted from Part One. This involved the two agents collecting a film cannister from a hollow tree, and opening it to find that they had a red alert message from Washington. This was what prompted their search for a callbox in their first televised scene. The callbox turned out to be the TARDIS prop, again with a telephone compartment fitted behind the notice in its left-hand door, and this time in context with its surroundings. In later episodes, visual effects designer Andy McVean provided the explosive elements of the radio set and tent used by the US agents.

The large and impressive 1953 Vincent Rapide motorcycle was loaned to the production team, complete with Steib Sidecar, by biking enthusiast Mick Roberts from Cardiff. It was to cause some difficulties for Sylvester McCoy in sequences at the holiday camp, where the machine kept stalling. Likewise, Sara Griffiths had several problems at Hensol Forest with her scooter when she was unable to wheel it along, and when she and Sylvester overbalanced on it as they descended the slope towards the lake.

Billy (David Kinder) proudly displays the Vincent to Bollit (Anita Graham) and Adlon (Leslie Meadows). Photo © BBC



Four female artistes played the Chimeron Princess, the youngest of which was Jessica McGough, making her acting debut at the age of six months. The infant was the daughter of Susan Johnson-Baker, a local actress/dancer hired as an extra to play one of the Navarino party. Jessica was covered in green make-up and a webbed Baby-Gro, and had a doll stand-in for rehearsal scenes. Three other girls also appeared to show the princess in various stages of growth: four-year-old Amy Osborn, nine-year-old Laura Collins and twelve-year-old Carley Joseph. With one exception, all transformations between actresses were achieved off screen between scenes. The final change from Laura to Carley was seen on-screen with the girls enveloped in a green glow.

No recording was done on Sunday 28th, and the Monday was devoted to additional countryside scenes near Castle Upon Alun. From Tuesday 30th June to Monday 6th July, all the material in and around the holiday camp was executed at the Majestic Holiday Camp on Barry Island, although no work was done on Sunday 5th. Barry Island was one of the sites visited initially by Malcolm Kohll, which he had then dismissed since the abandoned POW camp he found was too derelict to use. Gary Downie however had visited the same area to discover the newer and larger holiday complex that Kohll had missed. He felt it was ideal for both the Shangri-La camp, and as a base for most interior shots. Yellow Camp was accordingly roped off for a week from the public to allow the BBC to go about their business.

Malcolm Kohll was also delighted with Sylvester McCoy's ad-libbed additions to his script, such as the scene in the canteen where the Doctor is trying to eat an apple whilst talking to Mel, and later where he toys with the departing Billy's guitar. Don Henderson also came up with the idea of Gavrok gnawing on raw meat at the climax of Part Two, by sticking a few slices of smoked salmon on the side of a leg of pork. For the scenes at the camp John Nathan-Turner's own dog Pepsi often made an appearance as Burton's faithful friend.

Image © BBC

MODEL WORK

The large Shangri-La sign was erected at the rear tradesman's entrance to the camp, close to the buildings allocated for BBC use. This was also placed on the mainland by a small roundabout planted with flowers, into which the rear of the Nostalgia coach was dropped in a close-up shot. The local Corporation voiced concern about their carefully arranged flowerbeds, and these were restored to their former glory by the BBC after recording with the coach was completed. This scene caused a major headache for Clough since the ideal size crane needed to lift and then drop the coach was too heavy to move over the causeway to Barry Island and a smaller one had to be arranged at the last minute.

For the hatching sequence in the chalet at the end of Part One, the prop silver egg that split open had to be frozen with liquid nitrogen. The puppet baby was covered in swarfega, and then forced up through the cracking sphere by visual effects technicians under the prop bed. The baby Chimeron was crafted by Susan Moore and Steve Mansfield, long standing fans of the programme who now provided freelance effects for various television series. Two puppets were built for the early sequences. The first was a basic latex puppet to be pushed through the cracked sphere. On the first take, the baby dribbled slime, but a second take was recorded without it and it was this version that formed part of the finished programme.

The baby puppets had been designed by Moore and Mansfield in conjunction with Andy McVean, who had sketched the original concept of the creature, basing it on an elephant shark. The cranium and jowls were then enlarged to make it more baby-like, followed by the addition of folds of vegetable green flesh. For the scenes in Part Two where Delta tended the Hatchling, a larger puppet was made with eight different cable mechanisms allowing the team of operators to make the body move realistically. The prop also had veins on the head and rubber bulbs that pulsed pneumatically, and its cable operation eliminated the danger of interference with the electronic cameras.

Image © BBC

The camp also offered the production team one particularly large and wide corridor, in which the interiors of both Murray's Nostalgia Trips bus and the two Bannermen spaceships could be constructed. This eliminated the need for any interiors being recorded later at the BBC Television Centre using guest cast. The interior of Gavrok's ships was to be redressed and erected in the studio sessions for *Dragonfire* as the cockpit of Glitz's *Nosferatu*. For the scene in Part One where Murray's coach was hit by the satellite, a wind machine was used to blow debris back down the stricken seating area and increase the sense of chaos.

Image © BBC

A coach was modified to form the Fifties style Nostalgia spaceship. The rear luggage compartment had a prop set of engines inserted into it and a cover that opened automatically. Great attention to detail was paid to the 1959 setting, including costumes, the craze for hula-hoops, and an edition of *The Eagle* being read by Murray in Part Two.

During one particularly hot day's shooting at the camp, Sylvester McCoy found time to go for a walk into the nearby town minus jacket, although still in part costume. He was intrigued at the almost total lack of reaction to his garb as the new Doctor. The exception was one gentleman who genuinely admired the question mark design of the Doctor's pullover and asked the actor how he could obtain the pattern to have one knitted for himself. In astonishment, McCoy told the man that it had been made for him by his mother.

Various pyrotechnics were set up on the roof of Yellow Camp for the climactic battle in Part Three where the Doctor and Billy become caught up in Bannerman gunfire. One explosion was triggered earlier than expected and caused McCoy to suffer a blow to the head, although he was able to continue work. As was evident in the 'blooper tape' for the serial, recording was done very rapidly and often under pressure, with the strain particularly evident on Sylvester with his portion of the script and the intense heat.

Other bangs and flashes required from McVean included the exploding stick with which the Doctor traced the field about his TARDIS, Gavrok shooting at the Doctor's flag of truce and charges to intercut with both Hawk and Gavrok encountering the forcefield.

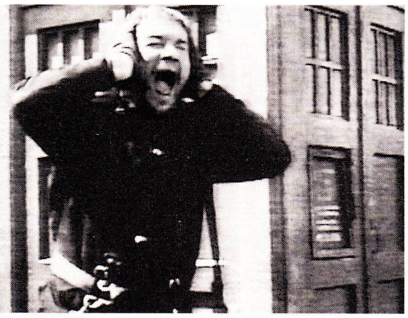


Image © BBC

Over the recording period, the cast were continually amused by the ability of Stubby Kaye to break into song. One notable out-take consisted of a scene between Kaye and Morgan Deare outside the camp gates, where just as the action started, Stubby heard an aeroplane in the distance. Gently, he just started singing "There's a plane coming in. You can hear it, You can hear it, There's a plane coming over the hill . . .".

In addition to all the recording for the serial itself, extra inserts were taped for use in a special BBC trailer compiled to promote the new season. Running to 1 minute 40 seconds, the advertisement was never screened on television and was only shown in its entirety at the BBC press launch for the 1987 Autumn season. With special music composed by Keff McCulloch, the item comprised material from the first three serials of the season.

The trailer began with the titles and then cut to Sylvester and Bonnie as the Doctor and Mel outside Shangri-La. "You know Mel," says the Doctor, "what we need is a holiday." Mel agrees: "Yes Doctor! I haven't been to Earth in ages!". "Green fields . . . rolling hills . . . tranquility . . ." murmurs the Doctor as the action cuts abruptly to the American's tent exploding. An image of Gavrok seen on a video scanner in Part One appeared full screen, and Hugh Lloyd specially recorded the line "I've seen strange lights in the sky, of course. But nothing quite like this" at the camp gates. After other images of mayhem, the Doctor tells Mel "I don't think we'll bother! Let's forget it!"

Towards the end of the week at the Majestic, the cast and crew had a chance to be entertained with out-takes from their work to date. Martin Perrett and his assistant Gary of VT5 assembled a thirteen minute 'Chimeron Production' with music dubbed in from *Leader of the Pack* and *Surfing USA.* The crew saw themselves forgetting lines, the many number of re-takes for one scene at the farm house, Sylvester McCoy stalling the Vincent, Don Henderson's fury at being unable to remember the phrase "advanced technology emissions", the baby princess continually bawling in David Kinder's arms, Belinda Mayne seductively unzipping her dress, two goats eating the Bannerman homing device, Stubby Kaye breaking into song and Bonnie Langford dropping the quarb crystal. One of the best out-takes was McCoy's line from the end of Part Two "I think I may have gone a little too far," and indeed the actor had overshot his marks and obscured himself behind his white flag of truce.

OB work was completed with one day's work eleven miles from Barry Island at Llandow Trading Estate, a World War II RAF base where the hangars had been turned into storage areas. It was here that the British Tissues Hangar (crammed full of toilet paper) formed the backdrop for night recording of Tollport G715 on Tuesday 7th July. This day and the previous one saw a great deal of publicity for the new series, primarily promoted by the strange inclusion in the cast of music hall artiste, comedian and singer Ken Dodd. Dodd was delighted to accept the offer of a cameo appearance in the show during Part One, and to be part of what was now a British institution. He arrived for the daytime rehearsal by car, bringing with him the razzas and instruments which he intended to use as the Tollmaster to welcome the Doctor and Mel.

The Hangar was redressed with rotating lights and a large illuminated sign reading 10,000,000,000 for the Doctor's arrival. It also saw the use of a single Navarino costume worn by an extra as the comical purple alien being assumed the humanoid form of Murray after passing through the transformation arch. The production team were filmed in rehearsals by a camera crew from *But First This. . .* a BBC Children's Television preview programme for transmission on Bank Holiday Monday, 31st August 1987 prior to the new season. Sat in costume astride a motorcycle, Sylvester gave an introduction to the story and his love of the series, whilst displaying his characteristic wit towards interviews. The five minute insert continued with Bonnie Langford explaining how she had been delighted to work with so many big-name guest stars, followed by Ken Dodd discussing his love of all science-fiction, from Wyndham and Asimov to *Doctor Who.*

Image © BBC

In addition to the OB material, a small amount of model filming was completed for Part One, showing the American satellite separating, the TARDIS and the Nostalgia Trips coach, executed at the same time as special effects work for the citadel of Iceworld for *Dragonfire.*

After the OB work was completed, the production team were allowed the luxury of a one week break before starting to gear up for *Dragonfire.* During this time Sylvester McCoy flew over to America to attend a convention, even though his stories had not even begun to air in the UK.

By now, the serial had been retitled *Delta and the Bannermen* in favour of *Flight of the Chimeron.* The new titled reflected the 1950s feel better, and sounded like a pastiche on a real band's name (notably Echo and the Bunnymen). During transmission, the production staff were sent a letter from a Merseyside band who claimed that their stage name was 'Delta and the Bannermen'.

On Wednesday 12th August, during the second studio shoot for *Dragonfire,* three brief scenes were recorded for Part One of *Delta and the Bannermen.* With the TARDIS set erected in TC3 for various scenes of the subsequent serial, Chris Clough also executed the inserts of Sylvester McCoy grappling with the console complete with exploding switches and an image of the Nostalgia Trips coach on the screen. This material totalled ten seconds, the only studio recording for the whole story.

Image © BBC

One further sequence was recorded in studio for Part One, but deleted from the final edit. Featuring Sylvester and Bonnie in the TARDIS set it would have shown the Doctor and Mel hearing an announcement by Ken Dodd's Tollmaster that the TARDIS was approaching Tollport G715 and that they should have their credits ready. A sequence for Part Two of the Doctor showing Burton and Ray around the TARDIS and explaining about the chameleon circuit had been dropped from the script since it would have meant re-hiring both Sara Griffiths and Richard Davis. Part One was found to over-run, and the TARDIS scene – like the initial Hawk/Weismuller scene – was removed.

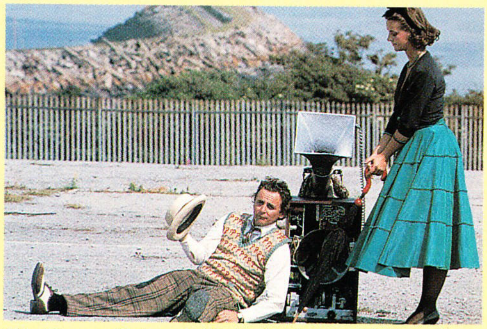
In post production, the electronic paintbox and a variety of other video techniques were used to alter the OB material and mix it with model footage. Another world visible from Delta's planet was added to the Gerrard's Cross sequence. Images of maps and of Gavrok could be cast upon the screens of the Bannermen ships, which themselves could swoop down to land at the tollport, in a Welsh valley or near the children's play area at Shangri-La. An image of the Nostalgia coach could also be diminished to make it appear as if the Hellstrom Fireball engine was lifting it away from G715. The flare fired by Gavrok in Part Three was also a video effect placed on an empty sky.

One piece of stock film was also used in the serial. Fourteen seconds of 16mm colour film showing locusts was acquired from the Natural History Unit Film Library at Bristol. This was super-imposed over the OB material of the Bannermen being attacked by Goronwy's bees during Part Three.

Due to the particularly fun nature of the story, and the impressive aspect of the OB recording, John Nathan-Turner organised a special press preview for *Delta and the Bannermen.* He had visited the studios of an artist who had been producing hologram cards of *Doctor Who* characters, and whilst there had noticed a video theatre on the premises. This was to be the location for the press launch of the serial's first episode, with television reviewers handed out programme details on the reverse of hologram cards, and taking refreshments from attendants clad as Bannermen and yellow coats.

Delta and the Bannermen was scheduled third in the season and transmitted on three consecutive Mondays in early November 1987. *Radio Times* heralded the story by concentrating on the appearance of Ken Dodd, who appeared in both a colour mini-article, and in a photograph with the programme billing. The episodes were subtitled on Ceefax Page 888 for the hard of hearing, and Parts Two and Three both began with brief recaps by the continuity announcer over colour slides from the serial (The Doctor and Mel, Delta and Gavrok for Part Two, and Gavrok and Delta with her baby for Part Three). The transmission of Part One in some regions was hit by technical faults, causing the sudden appearance of bright white 'flares' on the television screen.

▶



The Doctor (Sylvester McCoy) relaxes with Ray (Sara Griffiths) after defeating Gavrok's men. Photo © Rex Features

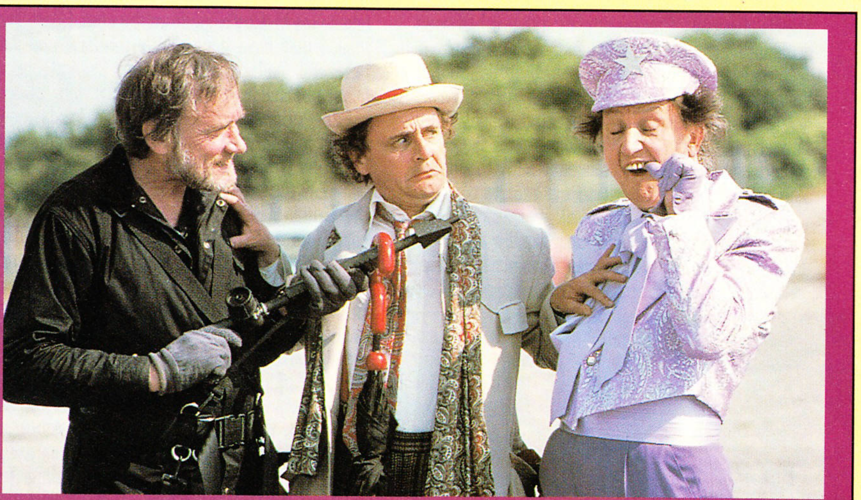
As the nights got darker, the viewing figures for the series rose slightly, but the positions in the TV charts were still low against the competition of Granada's *Coronation Street* which had a five minute start on *Doctor Who*. The audience appreciation figures were generally an improvement on both *Time and the Rani* and *Paradise Towers*.

Additional audience research was conducted by the BBC when around 3000 viewers were asked specific questions about the series. 61% found the serial entertaining, the best figure of the season, and favourable reaction to Sylvester McCoy also peaked with a grade of 54% (although this was still notably lower than the marks attained by Colin Baker). The storyline met with a 52% mark of approval, but Bonnie Langford's rôle as Mel began a downward slide with only 39% of viewers approving of her portrayal.

Press reaction to the serial was generally adverse, reflecting the publics' (and the fans') general dissatisfaction with *Doctor Who* at the time. Cartmel however, did approach Kohll to write another serial, although the writer was exhausted and preferred to concentrate on other work. The serial is one with particularly fond memories for Sylvester McCoy, who found it great fun to make and also enjoyed the chance to be outside so much as opposed to being confined to a studio.

Five pieces of Keff McCulloch's specially composed music were issued in November 1988 on LP, cassette and CD. *The Doctor Who 25th Anniversary Album (REB 707)* from BBC Records and Tapes contained *Gavrok's Search, Burton's Escape, The Sting, The White Flag* and *Here's to the Future* sung by the Wilsons (one of whom McCulloch was later to marry). Malcolm Kohll expanded and restored missing scenes when he novelised his story for Target paperbacks, and it was published as Book 135 in January 1989. Alister Pearson designed the cover artwork, and although the spine incorrectly reads *Doctor Who – Delta and the Bannerman* the unused cover of the unreleased W.H. Allen hardback did have the correct title. ◆

Soaking up the sun, the cast relax whilst filming the story's final sequences. Photo © Mick Jones



DELTA AND THE BANNERMEN
SERIAL 7F
CAST

Sylvester McCoy (*The Doctor*) and Bonnie Langford (*Mel*) with Don Henderson (*Gavrok*), Belinda Mayne (*Delta*), Tim Scott (*Chima*) [1], Ken Dodd (*Tollmaster*) [1], Stubby Kaye (*Weismuller*), Morgan Deare (*Hawk*), Johnny Dennis (*Murray*) [1-2], Anita Graham (*Bollit*) [1-2], Leslie Meadows (*Adlon*) [1-2], Brian Hibbard (*Keillor*) [1-2], Richard Davies (*Burton*), David Kinder (*Billy*), Sara Griffiths (*Ray*); Robin Aspland, Keff McCulloch, Justin Myers, Ralph Samins (*The Lorells*) [1]; Tracey Wilson, Jodie Wilson (*Vocalists*); Martyn Geraint (*Vinny*) [2], Jessica McGough (*Baby Chimeron/Young Chimeron*) [2], Hugh Lloyd (*Goronwy*) [2-3].Amy Osborn (*Young Chimeron*) [2], Clive Condon (*Callon*) [2-3], Richard Mitchley (*Arrex*) [2-3], Laura Collins (*Young Chimeron/Chimeron Princess*) [3], Carley Joseph (*Chimeron Princess*) [3].

EXTRAS

Russell Brook, Ian McClaren (*Chimeron*); Ross Murray, Russell Daymond, Derek Hartley, Robert Patton, Philip Babot, Bob York, Jared Morgan, Ricky Garrett, Ian Lawrence, Terry Bennett, Patrick Edwards (*Bannermen*); Nicky Thompson, Leigh Anne Evans, Debbie Reid, Tim James, Richard Beavis, Danny Glass (*Redcoats*); Jenny Bayliss, Lizenna Rees, Helen Wilkes (*Waitresses*); Gary Townsend, Johnny Darrell, Alan Thomas East, Andrew O'Leary, Troy Mitchell, Gwyn Davies, Phil Hopkins, Michael Kelligan, Kim Stone, Margaret Davies, Delyth Evans, Gabriella Nicholson, Ross Garrett, Andrea Thompson, Steve McEachron, Philip Samms, Ian Killen, Debbie Doyle, Sandie Lee, Stella King, Susan Baker, Valerie Graham, Margarite Richards, Colin Galton (*Navarinos*); Andy Scourfield, Paul Laker, James Rourke, Melanie Brooks, Sue Hopkins, Eric Goldin and son, Toni Caroll and two sons, Elizabeth Baker, Bob Prentiss and daughter, Lynda Jenkins and daughter and niece, Stella Brett, Vicki Edmunds, Marie Phillips, Jenny Downham (*Holiday Makers*); Pepsi (*Burton's Dog*), Darrell Brook, Bill Malin, Jeremy Davies, Terry Jones.

CREDITS

Written by Malcolm Kohll. Stunt Arranger: Roy Scammell [1]. Theme music Composed by Ron Grainer. Theme Arrangement/Incidental Music: Keff McCulloch. Special Sound: Dick Mills. Production Manager: Gary Downie. Production Associate: Ann Faggetter. Production Assistant: Rosemary Parsons. Assistant Floor Managers: Christopher Sandeman, Kim Wilcocks. Visual Effects Designer: Andy McVean. Video Effects: Dave Chapman. Vision Mixer: Shirley Coward. Film Cameraman: William Dudman [1]. Engineering Manager: John Wilson. Cameramen: Alastair Mitchell, Chris Snare. Videotape Editor: Hugh Parson. Properties Buyer: Cathy Cosgrove. Lighting: Ian Dow. Sound: Doug Whittaker, Brian Clark. Costume Designer: Richard Croft. Make-Up Designer: Gillian Thomas. Script Editor: Andrew Cartmel. Graphic Designer: Oliver Elmes. Designer: John Asbridge. Producer: John Nathan-Turner. Director: Chris Clough. BBC © 1987.

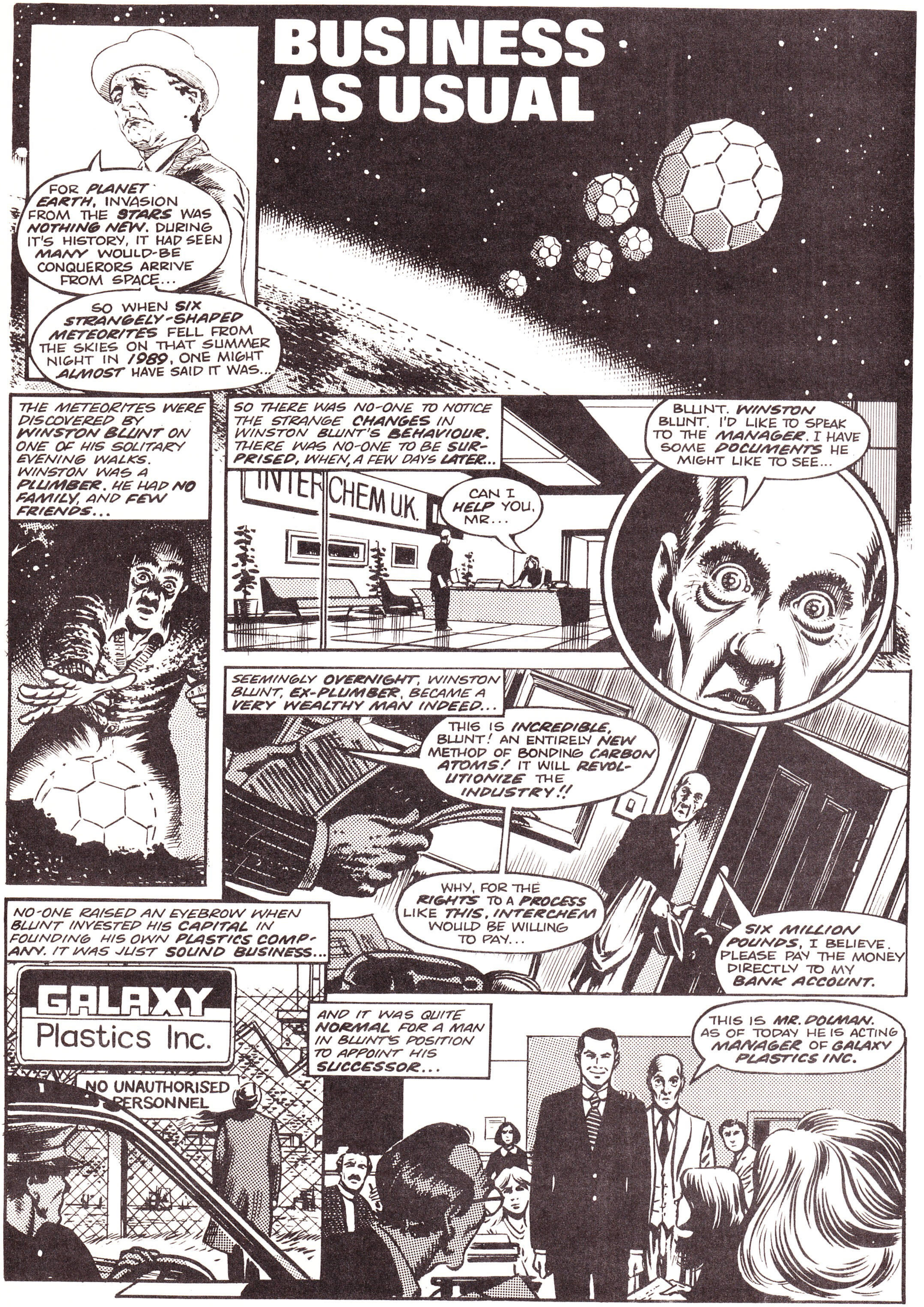
BROADCAST DETAILS:

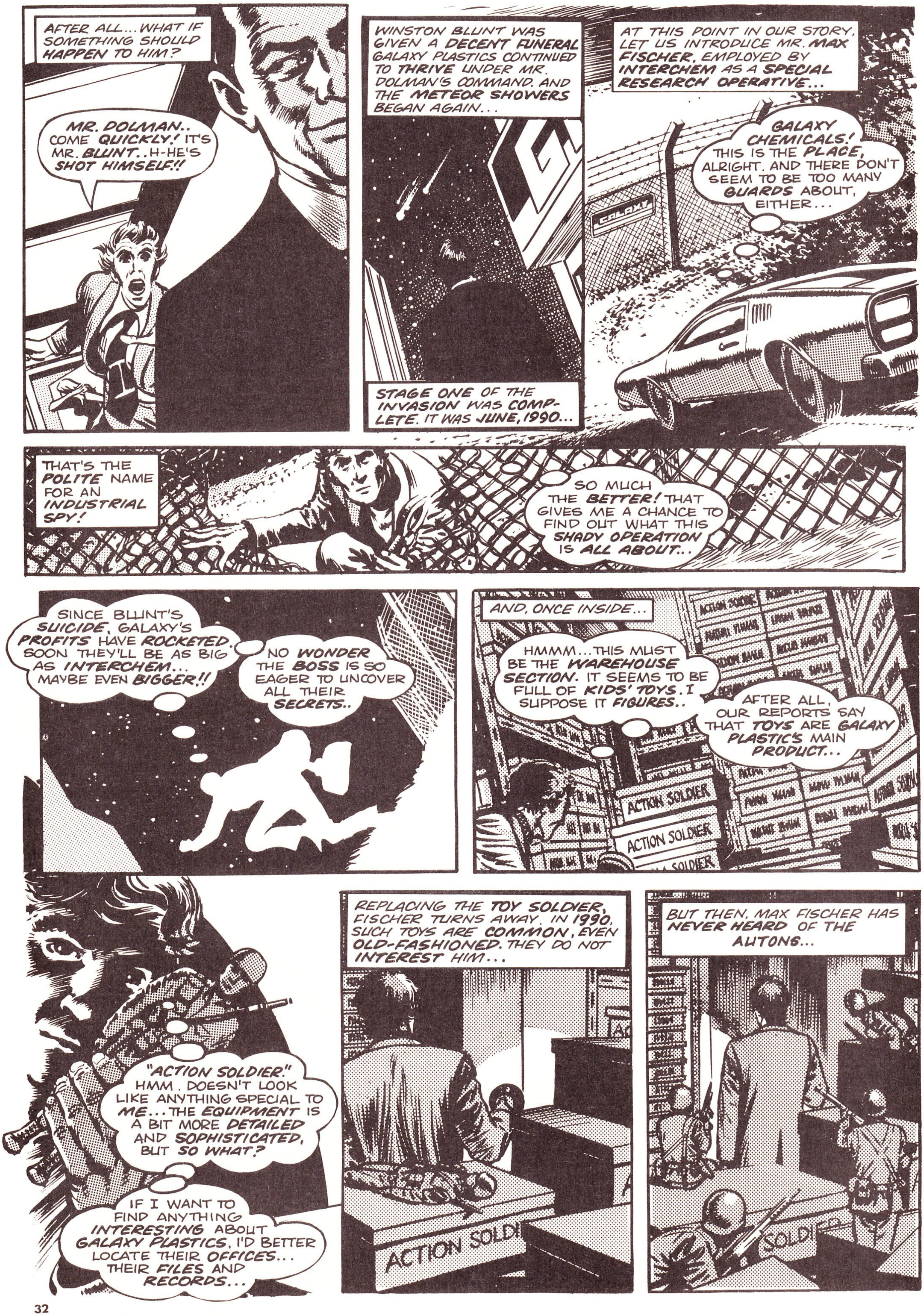
Part One	2nd November, 1987	7.35pm-8.00pm
Part Two	9th November, 1987	7.35pm-8.00pm
Part Three	16th November, 1987	7.35pm-8.00pm

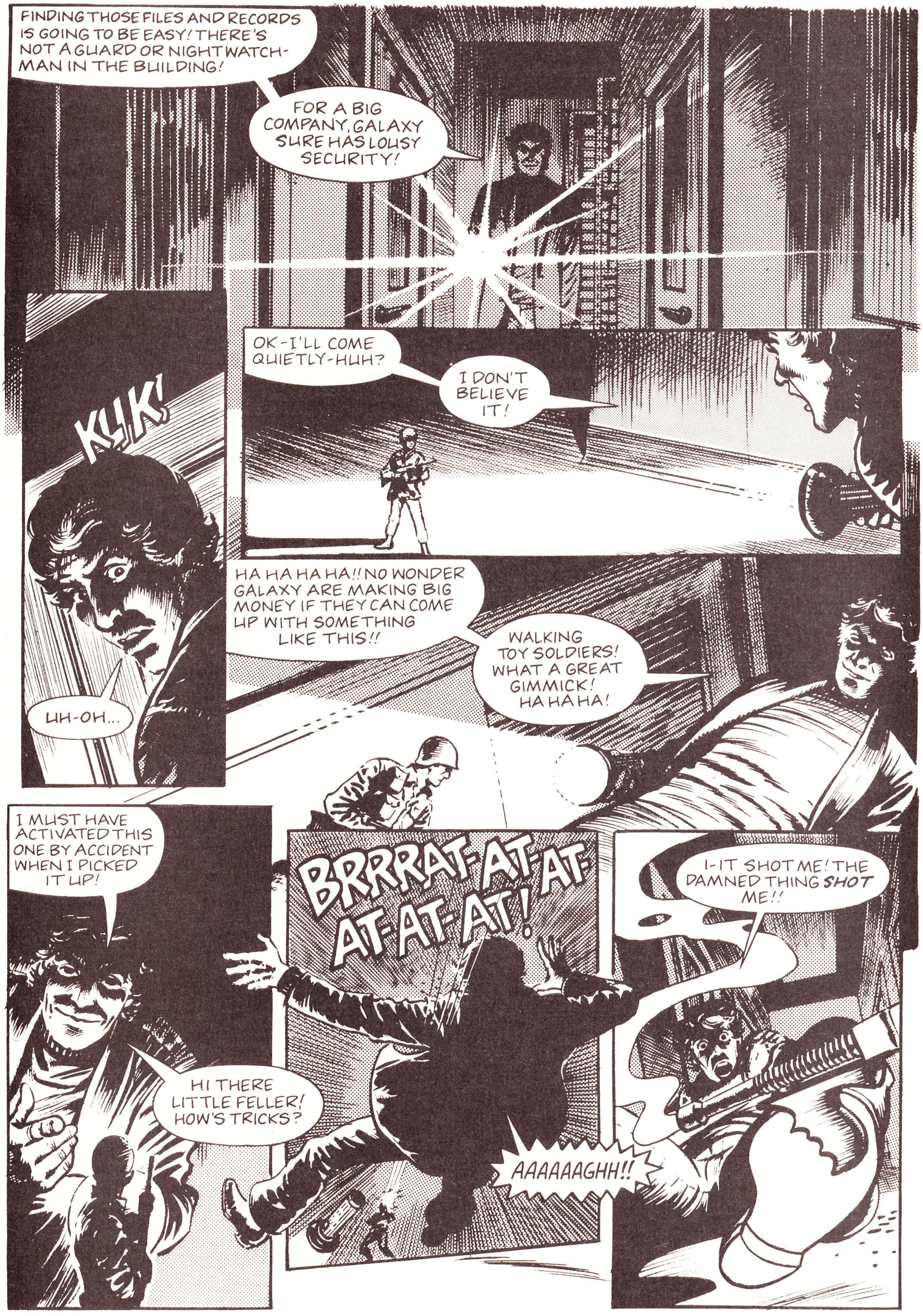
Viewing Figures:
Part One: 5.3M (90th), Part Two: 5.1M (93rd), Part Three: 5.4M (87th)

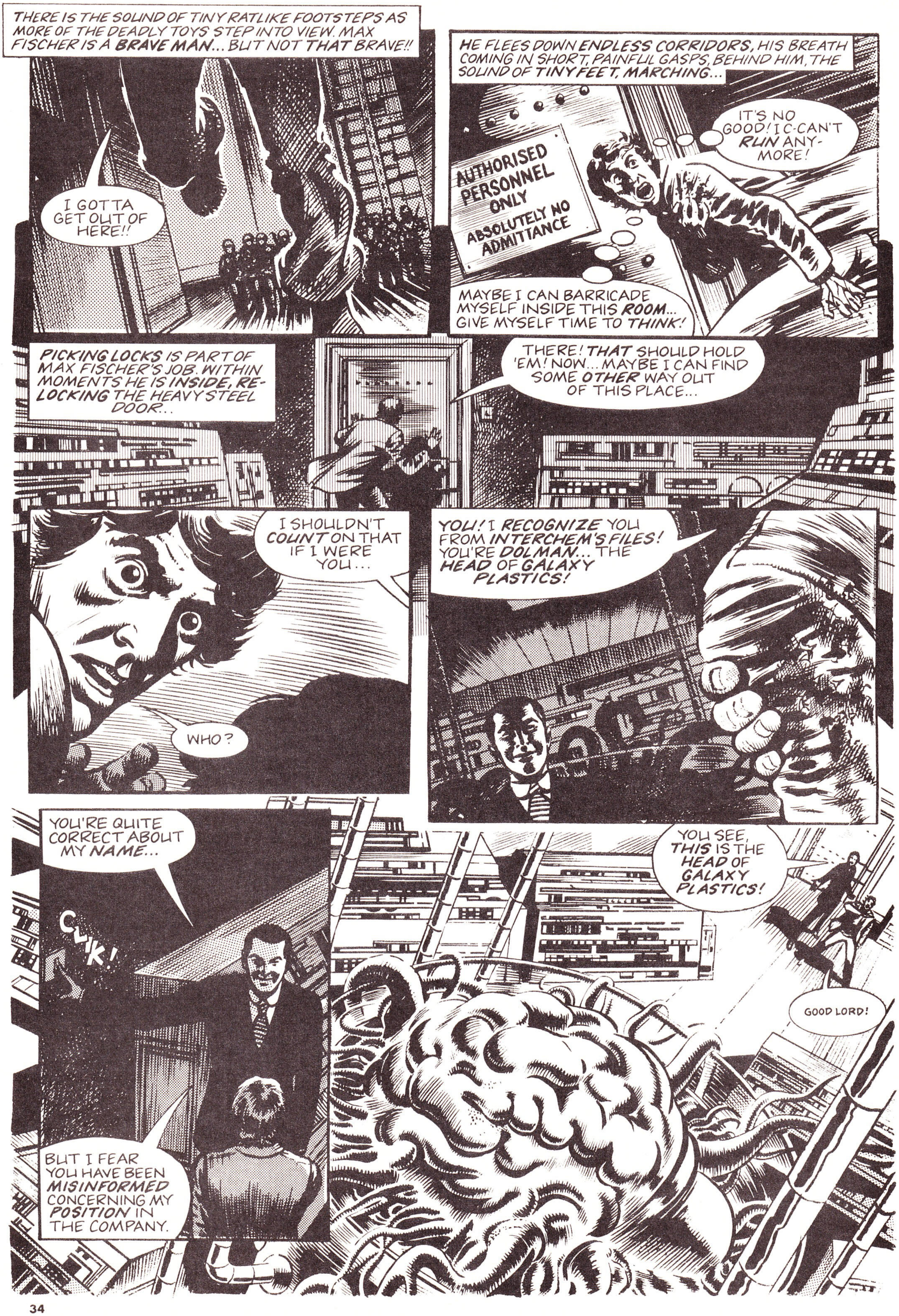
Audience Appreciation:
Part One: 63%, Part Two: 60%, Part Three: 60%

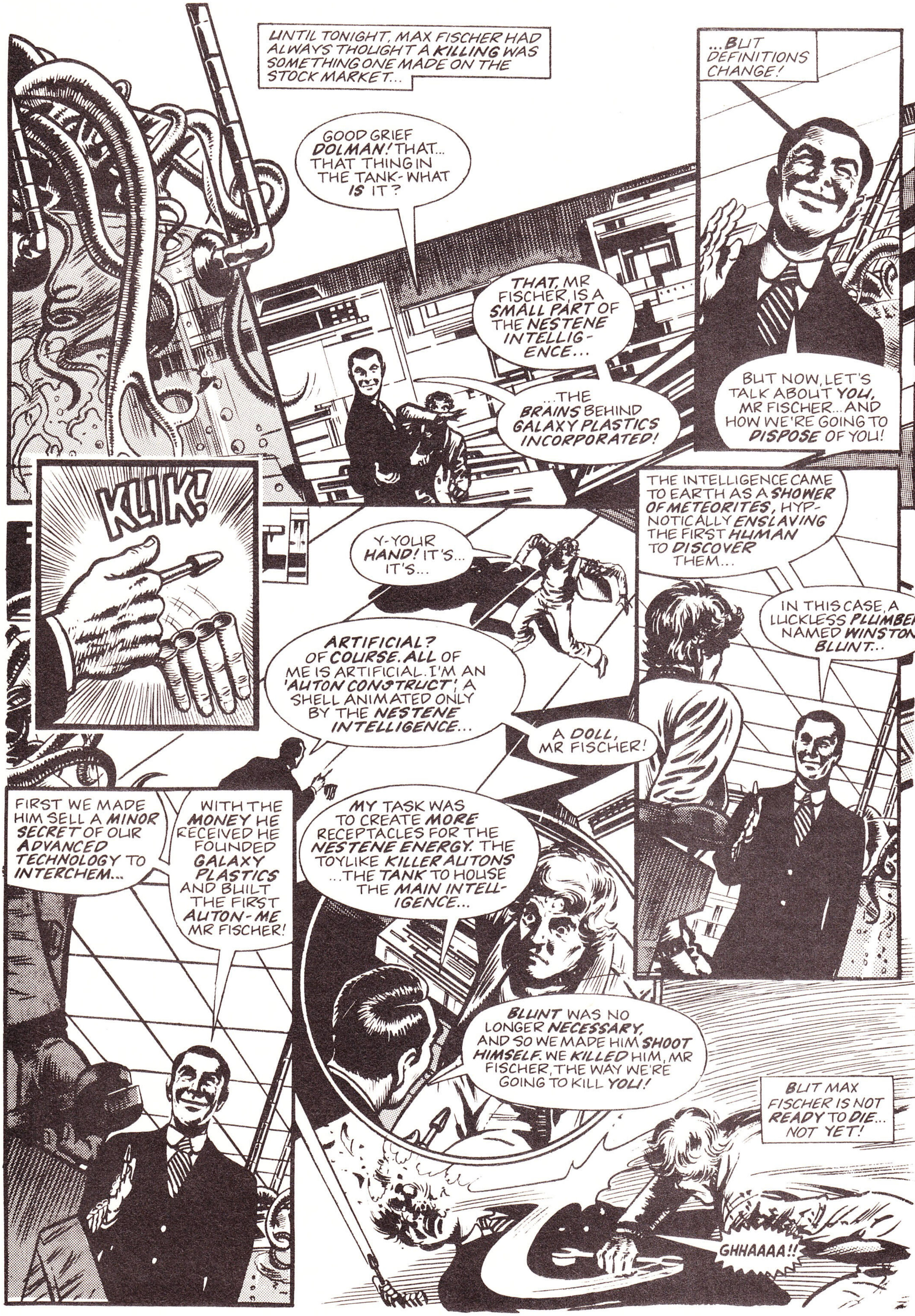
BUSINESS AS USUAL

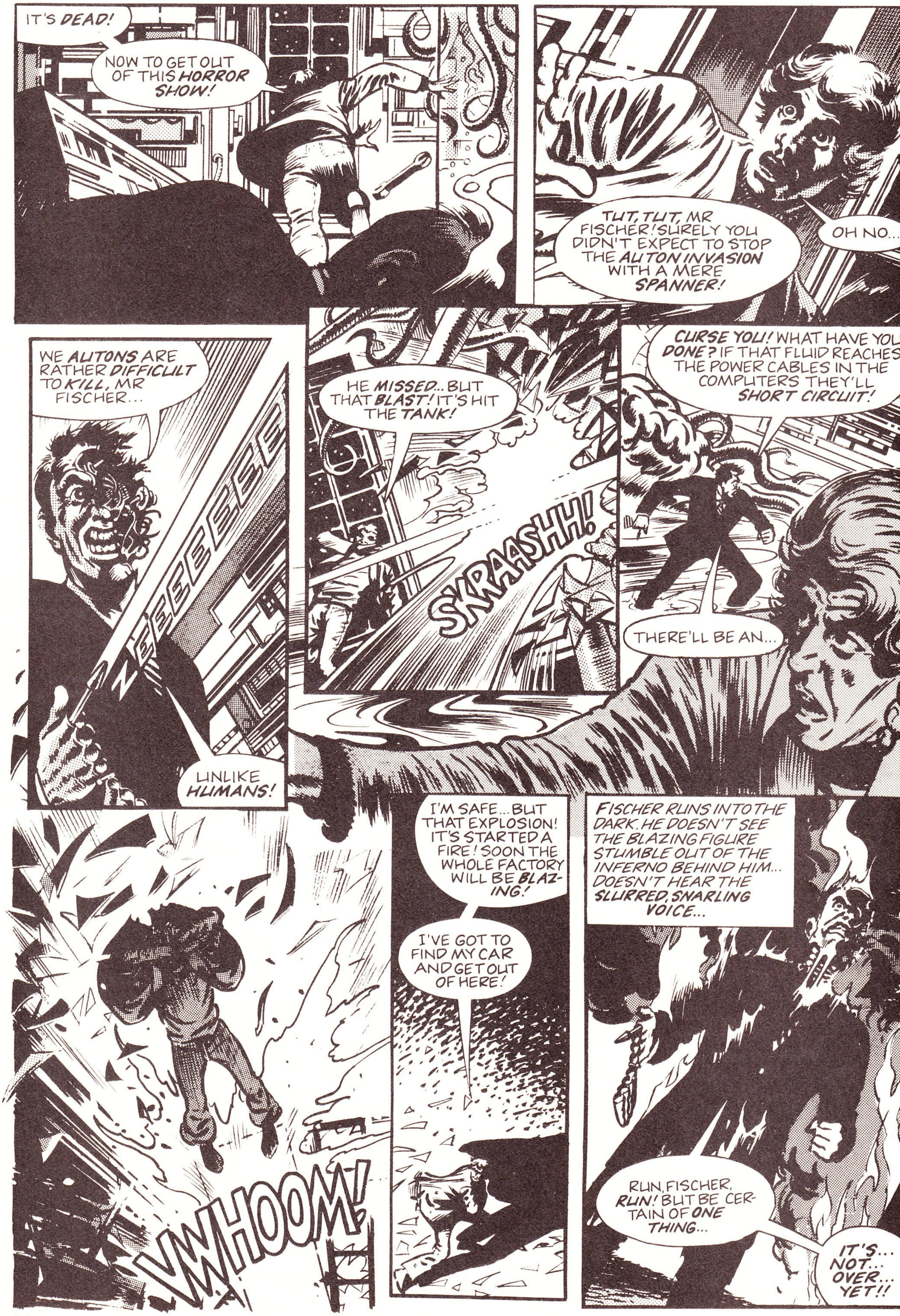

FOR PLANET EARTH, INVASION FROM THE STARS WAS NOTHING NEW. DURING IT'S HISTORY, IT HAD SEEN MANY WOULD-BE CONQUERORS ARRIVE FROM SPACE...
SO WHEN SIX STRANGELY-SHAPED METEORITES FELL FROM THE SKIES ON THAT SUMMER NIGHT IN 1989, ONE MIGHT ALMOST HAVE SAID IT WAS...
THE METEORITES WERE DISCOVERED BY WINSTON BLUNT ON ONE OF HIS SOLITARY EVENING WALKS. WINSTON WAS A PLUMBER. HE HAD NO FAMILY, AND FEW FRIENDS...
SO THERE WAS NO-ONE TO NOTICE THE STRANGE CHANGES IN WINSTON BLUNT'S BEHAVIOUR. THERE WAS NO-ONE TO BE SURPRISED, WHEN, A FEW DAYS LATER...
INTERCHEM U.K.
CAN I HELP YOU, MR...
BLUNT. WINSTON BLUNT. I'D LIKE TO SPEAK TO THE MANAGER. I HAVE SOME DOCUMENTS HE MIGHT LIKE TO SEE...
SEEMINGLY OVERNIGHT, WINSTON BLUNT, EX-PLUMBER, BECAME A VERY WEALTHY MAN INDEED...
THIS IS INCREDIBLE, BLUNT! AN ENTIRELY NEW METHOD OF BONDING CARBON ATOMS! IT WILL REVOLUTIONIZE THE INDUSTRY!!
WHY, FOR THE RIGHTS TO A PROCESS LIKE THIS, INTERCHEM WOULD BE WILLING TO PAY...
SIX MILLION POUNDS, I BELIEVE. PLEASE PAY THE MONEY DIRECTLY TO MY BANK ACCOUNT.
NO-ONE RAISED AN EYEBROW WHEN BLUNT INVESTED HIS CAPITAL IN FOUNDING HIS OWN PLASTICS COMPANY. IT WAS JUST SOUND BUSINESS...
GALAXY Plastics Inc.
NO UNAUTHORISED PERSONNEL
AND IT WAS QUITE NORMAL FOR A MAN IN BLUNT'S POSITION TO APPOINT HIS SUCCESSOR...
THIS IS MR. DOLMAN. AS OF TODAY HE IS ACTING MANAGER OF GALAXY PLASTICS INC.

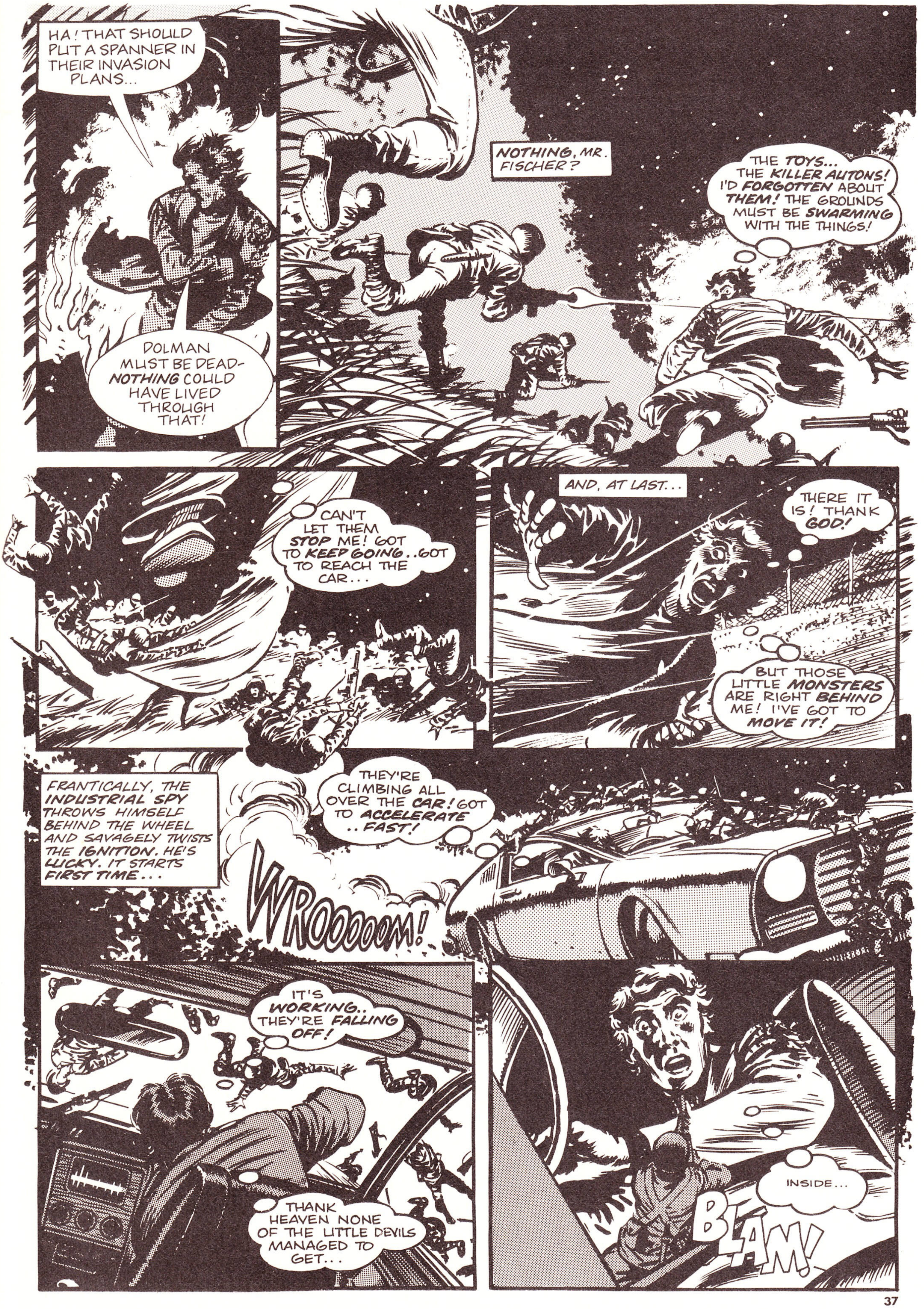

AFTER ALL... WHAT IF SOMETHING SHOULD HAPPEN TO HIM?
MR. DOLMAN.. COME QUICKLY! IT'S MR. BLUNT..H-HE'S SHOT HIMSELF!!
WINSTON BLUNT WAS GIVEN A DECENT FUNERAL. GALAXY PLASTICS CONTINUED TO THRIVE UNDER MR. DOLMAN'S COMMAND. AND THE METEOR SHOWERS BEGAN AGAIN...
STAGE ONE OF THE INVASION WAS COMPLETE. IT WAS JUNE, 1990...
AT THIS POINT IN OUR STORY, LET US INTRODUCE MR. MAX FISCHER, EMPLOYED BY INTERCHEM AS A SPECIAL RESEARCH OPERATIVE...
GALAXY CHEMICALS! THIS IS THE PLACE, ALRIGHT. AND THERE DON'T SEEM TO BE TOO MANY GUARDS ABOUT, EITHER...
GALAXY
THAT'S THE POLITE NAME FOR AN INDUSTRIAL SPY!
SO MUCH THE BETTER! THAT GIVES ME A CHANCE TO FIND OUT WHAT THIS SHADY OPERATION IS ALL ABOUT...
SINCE BLUNT'S SUICIDE, GALAXY'S PROFITS HAVE ROCKETED. SOON THEY'LL BE AS BIG AS INTERCHEM... MAYBE EVEN BIGGER!!
NO WONDER THE BOSS IS SO EAGER TO UNCOVER ALL THEIR SECRETS..
AND, ONCE INSIDE...
HMMM... THIS MUST BE THE WAREHOUSE SECTION. IT SEEMS TO BE FULL OF KIDS' TOYS. I SUPPOSE IT FIGURES..
AFTER ALL, OUR REPORTS SAY THAT TOYS ARE GALAXY PLASTIC'S MAIN PRODUCT...
ACTION SOLDIER
ACTION SOLDIER
"ACTION SOLDIER." HMM. DOESN'T LOOK LIKE ANYTHING SPECIAL TO ME... THE EQUIPMENT IS A BIT MORE DETAILED AND SOPHISTICATED, BUT SO WHAT?
IF I WANT TO FIND ANYTHING INTERESTING ABOUT GALAXY PLASTICS, I'D BETTER LOCATE THEIR OFFICES... THEIR FILES AND RECORDS...
REPLACING THE TOY SOLDIER, FISCHER TURNS AWAY. IN 1990, SUCH TOYS ARE COMMON, EVEN OLD-FASHIONED. THEY DO NOT INTEREST HIM...
ACTION SOLDI
BUT THEN, MAX FISCHER HAS NEVER HEARD OF THE AUTONS...
SOLDIER

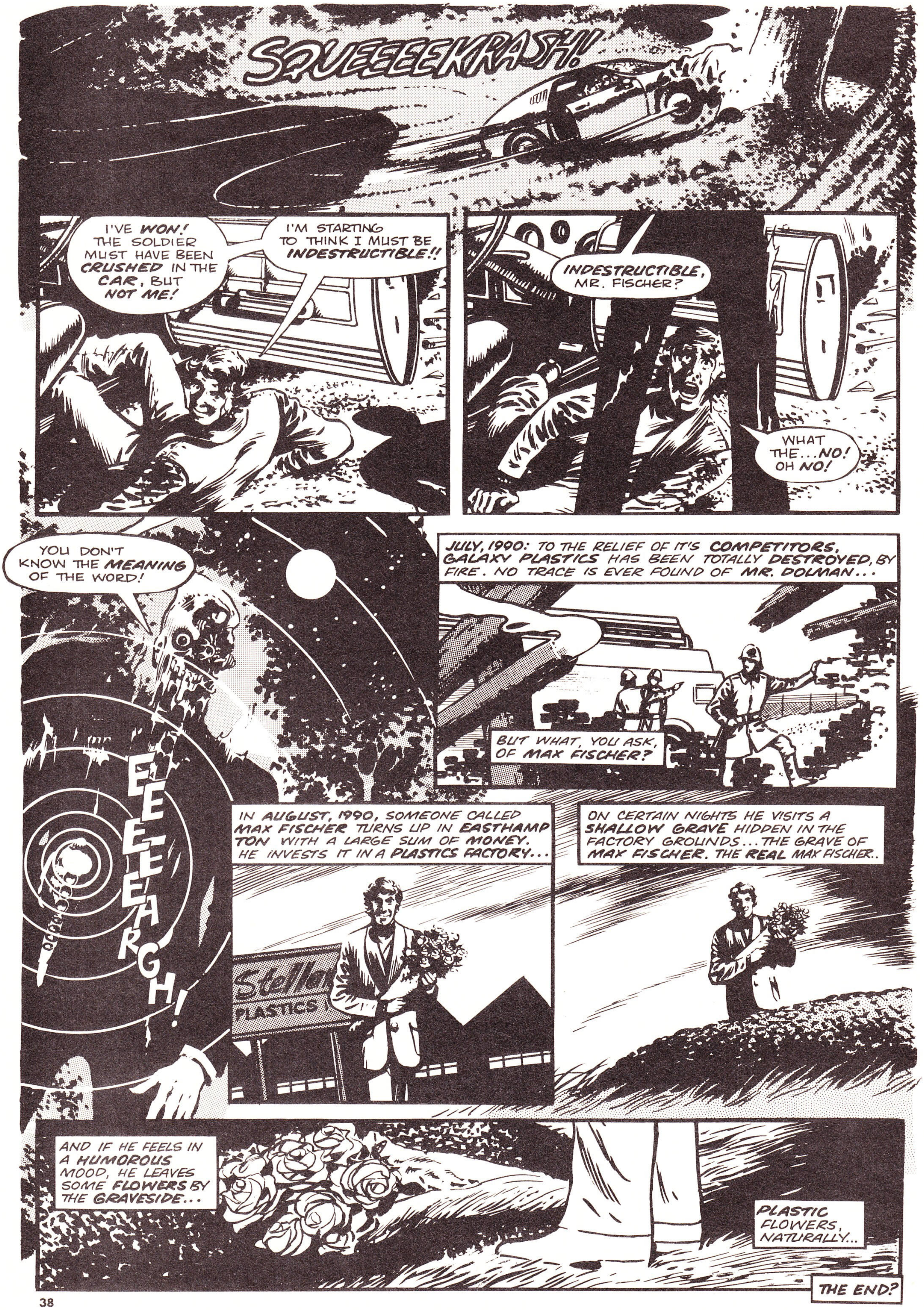

FINDING THOSE FILES AND RECORDS IS GOING TO BE EASY! THERE'S NOT A GUARD OR NIGHT WATCHMAN IN THE BUILDING!
FOR A BIG COMPANY, GALAXY SURE HAS LOUSY SECURITY!
KLIK!
OK - I'LL COME QUIETLY - HUH?
I DON'T BELIEVE IT!
UH-OH...
HA HA HA HA!! NO WONDER GALAXY ARE MAKING BIG MONEY IF THEY CAN COME UP WITH SOMETHING LIKE THIS!!
WALKING TOY SOLDIERS! WHAT A GREAT GIMMICK! HA HA HA!
I MUST HAVE ACTIVATED THIS ONE BY ACCIDENT WHEN I PICKED IT UP!
HI THERE LITTLE FELLER! HOW'S TRICKS?
BRRRAT-AT-AT-AT AT-AT-AT!
AAAAAAGHH!!
I-IT SHOT ME! THE DAMNED THING SHOT ME!!


THERE IS THE SOUND OF TINY RATLIKE FOOTSTEPS AS MORE OF THE DEADLY TOYS STEP INTO VIEW. MAX FISCHER IS A BRAVE MAN... BUT NOT THAT BRAVE!!
I GOTTA GET OUT OF HERE!!
HE FLEES DOWN ENDLESS CORRIDORS, HIS BREATH COMING IN SHORT, PAINFUL GASPS, BEHIND HIM, THE SOUND OF TINY FEET, MARCHING...
IT'S NO GOOD! I C-CAN'T RUN ANYMORE!
AUTHORISED PERSONNEL ONLY ABSOLUTELY NO ADMITTANCE
MAYBE I CAN BARRICADE MYSELF INSIDE THIS ROOM... GIVE MYSELF TIME TO THINK!
PICKING LOCKS IS PART OF MAX FISCHER'S JOB. WITHIN MOMENTS HE IS INSIDE, RE-LOCKING THE HEAVY STEEL DOOR...
THERE! THAT SHOULD HOLD 'EM! NOW... MAYBE I CAN FIND SOME OTHER WAY OUT OF THIS PLACE...
I SHOULDN'T COUNT ON THAT IF I WERE YOU...
WHO?
YOU! I RECOGNIZE YOU FROM INTERCHEM'S FILES! YOU'RE DOLMAN... THE HEAD OF GALAXY PLASTICS!
YOU'RE QUITE CORRECT ABOUT MY NAME...
CLIK!
BUT I FEAR YOU HAVE BEEN MISINFORMED CONCERNING MY POSITION IN THE COMPANY.
YOU SEE, THIS IS THE HEAD OF GALAXY PLASTICS!
GOOD LORD!


UNTIL TONIGHT, MAX FISCHER HAD ALWAYS THOUGHT A KILLING WAS SOMETHING ONE MADE ON THE STOCK MARKET...
...BUT DEFINITIONS CHANGE!
GOOD GRIEF DOLMAN! THAT... THAT THING IN THE TANK- WHAT IS IT?
THAT, MR FISCHER, IS A SMALL PART OF THE NESTENE INTELLIGENCE...
...THE BRAINS BEHIND GALAXY PLASTICS INCORPORATED!
BUT NOW, LET'S TALK ABOUT YOU, MR FISCHER... AND HOW WE'RE GOING TO DISPOSE OF YOU!
KLIK!
Y-YOUR HAND! IT'S... IT'S...
ARTIFICIAL? OF COURSE. ALL OF ME IS ARTIFICIAL. I'M AN 'AUTON CONSTRUCT', A SHELL ANIMATED ONLY BY THE NESTENE INTELLIGENCE...
A DOLL, MR FISCHER!
THE INTELLIGENCE CAME TO EARTH AS A SHOWER OF METEORITES, HYPNOTICALLY ENSLAVING THE FIRST HUMAN TO DISCOVER THEM...
IN THIS CASE, A LUCKLESS PLUMBER NAMED WINSTON BLUNT...
FIRST WE MADE HIM SELL A MINOR SECRET OF OUR ADVANCED TECHNOLOGY TO INTERCHEM...
WITH THE MONEY HE RECEIVED HE FOUNDED GALAXY PLASTICS AND BUILT THE FIRST AUTON - ME MR FISCHER!
MY TASK WAS TO CREATE MORE RECEPTACLES FOR THE NESTENE ENERGY. THE TOYLIKE KILLER AUTONS ...THE TANK TO HOUSE THE MAIN INTELLIGENCE...
BLUNT WAS NO LONGER NECESSARY, AND SO WE MADE HIM SHOOT HIMSELF. WE KILLED HIM, MR FISCHER, THE WAY WE'RE GOING TO KILL YOU!
BUT MAX FISCHER IS NOT READY TO DIE... NOT YET!
GHHAAAA!!


IT'S DEAD!
NOW TO GET OUT OF THIS HORROR SHOW!
TUT, TUT, MR FISCHER! SURELY YOU DIDN'T EXPECT TO STOP THE AUTON INVASION WITH A MERE SPANNER!
OH NO...
WE AUTONS ARE RATHER DIFFICULT TO KILL, MR FISCHER...
ZEEEEEEE
UNLIKE HUMANS!
HE MISSED... BUT THAT BLAST! IT'S HIT THE TANK!
SKRAASHH!
CURSE YOU! WHAT HAVE YOU DONE? IF THAT FLUID REACHES THE POWER CABLES IN THE COMPUTERS THEY'LL SHORT CIRCUIT!
THERE'LL BE AN...
WHOOM!
I'M SAFE... BUT THAT EXPLOSION! IT'S STARTED A FIRE! SOON THE WHOLE FACTORY WILL BE BLAZING!
I'VE GOT TO FIND MY CAR AND GET OUT OF HERE!
FISCHER RUNS INTO THE DARK. HE DOESN'T SEE THE BLAZING FIGURE STUMBLE OUT OF THE INFERNO BEHIND HIM... DOESN'T HEAR THE SLURRED, SNARLING VOICE...
RUN, FISCHER, RUN! BUT BE CERTAIN OF ONE THING...
IT'S... NOT... OVER... YET!!


HA! THAT SHOULD PUT A SPANNER IN THEIR INVASION PLANS...
DOLMAN MUST BE DEAD- NOTHING COULD HAVE LIVED THROUGH THAT!
NOTHING, MR. FISCHER?
THE TOYS... THE KILLER AUTONS! I'D FORGOTTEN ABOUT THEM! THE GROUNDS MUST BE SWARMING WITH THE THINGS!
CAN'T LET THEM STOP ME! GOT TO KEEP GOING.. GOT TO REACH THE CAR...
AND, AT LAST...
THERE IT IS! THANK GOD!
BUT THOSE LITTLE MONSTERS ARE RIGHT BEHIND ME! I'VE GOT TO MOVE IT!
FRANTICALLY, THE INDUSTRIAL SPY THROWS HIMSELF BEHIND THE WHEEL AND SAVAGELY TWISTS THE IGNITION. HE'S LUCKY. IT STARTS FIRST TIME...
THEY'RE CLIMBING ALL OVER THE CAR! GOT TO ACCELERATE .. FAST!
WROOOOOOM!
IT'S WORKING.. THEY'RE FALLING OFF!
THANK HEAVEN NONE OF THE LITTLE DEVILS MANAGED TO GET...
INSIDE...
BLAM!


SQUEEEEEKRASH!
I'VE WON! THE SOLDIER MUST HAVE BEEN CRUSHED IN THE CAR, BUT NOT ME!
I'M STARTING TO THINK I MUST BE INDESTRUCTIBLE!!
INDESTRUCTIBLE, MR. FISCHER?
WHAT THE... NO! OH NO!
YOU DON'T KNOW THE MEANING OF THE WORD!
EEEEEEARGH!
JULY, 1990: TO THE RELIEF OF IT'S COMPETITORS, GALAXY PLASTICS HAS BEEN TOTALLY DESTROYED, BY FIRE. NO TRACE IS EVER FOUND OF MR. DOLMAN...
BUT WHAT, YOU ASK, OF MAX FISCHER?
IN AUGUST, 1990, SOMEONE CALLED MAX FISCHER TURNS UP IN EASTHAMPTON WITH A LARGE SUM OF MONEY. HE INVESTS IT IN A PLASTICS FACTORY...
Stellar PLASTICS
ON CERTAIN NIGHTS HE VISITS A SHALLOW GRAVE HIDDEN IN THE FACTORY GROUNDS... THE GRAVE OF MAX FISCHER. THE REAL MAX FISCHER..
AND IF HE FEELS IN A HUMOROUS MOOD, HE LEAVES SOME FLOWERS BY THE GRAVESIDE...
PLASTIC FLOWERS, NATURALLY...
THE END?

Travelling Companions

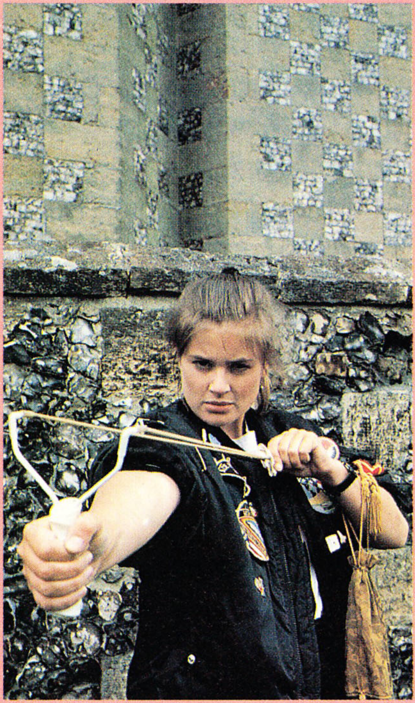


Photo © BBC

Doctor Who had survived Season Twenty-Three, and headed into Season Twenty-Four with a new Doctor, new script editor, and new energy. The Production Team were determined to get the programme back on its feet, but they were only half way there with this latest season. Sylvester McCoy needed someone to bounce his energy and talent off and Mel wasn't quite right. Then Ace turned up, and the Seventh Doctor moved out of pantomime and into a higher level of drama and performance.

It could be argued that the scripts and the overall themes utilized by the Production Team in the subsequent seasons had more than a little to do with this move. The presence of a strong and active companion to work with an energetic Doctor certainly gave the scriptwriters a substantial base to build upon which made a dramatic difference.

Ace came at an important time. It had again become necessary in the programme for the companion to change direction as had been done before with Ben and Polly, Sarah Jane, Leela and Tegan, all with popular and positive results. Now it was time to do it again. Quite simply, Ace was the right character, thoughtfully introduced at the right time to fulfill both her potential and the programme's new direction.

When *Dragonfire* introduced Ace it established a firm foundation for her character. Unlike Mel, who had just appeared in the TARDIS one day, Ace was given a background, a future, and motivation. The time storm in her bedroom that took Ace to Iceworld might not have been entirely believable, but no matter. There was a lot about Ace that wasn't quite right. At least it suggested the possibility of forthcoming development.

Ace thrived on excitement and adventure, and Iceworld was not giving her enough. She was just waitressing again, killing time in an uninspiring and unchanging freezer section. Her eyes ignited with enthusiasm when she helped the Doctor find the dragon and defeat Kane. After this, of course the Doctor had to take her along with him in the TARDIS – how could he not?

Ace went out of her way to conceal herself behind a façade. To the Universe she was Ace, eighteen years old and afraid of nothing. To herself she was Dorothy, sixteen, and scared of getting hurt again. Very skilfully, the audience is asked to question Ace. Why does she hate her home, her parents, her name, even herself? What is really behind the Doc Martens and bomber jacket?

In many ways Ace is only concerned with herself and her own needs and desires. When the Doctor takes her back to the London of 1963, she wanders around with her 1980's ghetto blaster balanced on her shoulder, either totally unaware of its incongruity, or perhaps making a statement, as in her insistence on calling the Doctor 'Professor'. Ace has to do things Ace's way, or not at all, ▶

Photo © BBC

although she is still curious. She wants to know it all, and she wants to know it now. The Doctor's secrecy about the Hand of Omega frustrates Ace and she constantly demands answers from him.

Even though Ace was content for the moment to travel and experience with the Doctor, she was actually searching for something else: an emotional fulfillment to belong, to need someone and to be needed herself. Her attraction and attachment to Mike Smith was a response to this search for love and trust, and she was hurt when his duplicity was revealed. It seemed that everything and everyone she loved had hurt her, and Ace was crying out to know why. Her impulsive hug for the schoolgirl at the end of *Remembrance of the Daleks* showed an empathy and compassion for those in need of the support that she herself was looking for, and this would develop as she travelled further with the Doctor.

Happiness and Ace seem to be unfamiliar friends, but she knows what it is nonetheless. When she and the Doctor arrive on Terra Alpha in *The Happiness Patrol* she senses the superficial atmosphere immediately.

> *'But I hate that. Lift music! Where are we Professor, anyway?'*
> *'A planet, an Earth colony settled some centuries in your future. Do you like it?'*
> *'No.'*
> *'No, neither do I. Why not?'*
> *'Too phoney. Too happy.'*
> Ace and the Doctor,
> *The Happiness Patrol*

False jollity has no place in Ace's life. When she and Susan Q are preparing for Ace's Happiness Patrol audition, Ace only knows sad songs – blues – and she likes those songs, because for her they are real; they are what life is all about.

In the middle of her curiosity and excitement there is a grain of justice and belief in democracy that also grows as her travels continue. While she may not fully understand the implications of Helen A's autocracy, Ace reacts against it, and fights it knowing that for some reason her beliefs matter.

Ace's enjoyment of blues is explored further in *Silver Nemesis*, where both she and the Doctor show an appreciation for free-form jazz. Just why should a sixteen year old with an affection for ghetto blasters find jazz exciting, when others her age are obsessed with Bros? It shows that Ace is no carbon copy. Her character has more depth and facets than any other companion.

The resourcefulness displayed in *Dragonfire* and *Remembrance of the Daleks* is evident again as Ace fights the Cybermen with golden coins and a sling shot. Her bravery is motivated by fear and she fights only because she has to survive. In many ways Ace would prefer to run away from her fears – something the Doctor addresses later on.

When a piece of cosmic junk mail advertising the Psychic Circus appears in the TARDIS, Ace's reaction is immediate – she hates circuses. But the Doctor decides a visit might be fun and urges Ace to come with him. His innocent cajoling has a hidden motive – to get Ace to face and overcome her fears. These fears are justified when Ace meets the Head Clown, and it is only Bellboy's presence and plight in the robot workshop that enable Ace to take her mind off her own worries, and onto the greater needs of others.

Ace has a rare gift in being able to strike up friendships anywhere she goes. One of the first things she does when she and the Doctor arrive at Vortigen's Lake is befriend Shou Yuing and this is another manifestation of her need to be accepted and to belong. Her strength of character is her saviour when Morgaine tries to gain victory over her mind and fails. Even Morgaine comments on the strong breeding of the minds on Earth.

The Doctor deliberately takes Ace to Gabriel Chase in *Ghost Light*, the old house she found so frightening when she was young, and Ace does not thank him for it. Again, the Doctor is forcing her to face the fears she does not want to remember. The shame, the justification and the terror had almost been too much for her, and she had tried to shut them out. At the conclusion of the matter, the only regret Ace has is that she hadn't blown the house up, instead of just setting fire to it. Her sense of evil even then was well developed, and she had responded the only way she know how to at the time.

The Curse of Fenric is Ace's most important story. She has to face the love and hatred she feels for her mother when she meets her as a baby, as well as the discovery that she had been a tool of Fenric used to trap the Doctor. Her experiences at Maiden's Point marked the move from adolescence to womanhood and resolved many of the emotional conflicts she had been battling with for so long. Hints of her increasing maturity were many, but none more effectively showing her transition than her methods in distracting the guard from Sorin's cell.

> *'We can release Captain Sorin. I can distract the guard.'*
> *'How?'*
> *'Professor, I'm not a little girl.'*
> Ace and the Doctor
> *The Curse of Fenric*

To hear the Doctor betray her to Fenric hurt Ace very deeply because as she said herself, she believed in the Doctor. She had grown to trust him like a favourite uncle and now even he was hurting her. For a moment Ace hated the Doctor, just as she hated her mother, but both hatreds were soon past, and Ace was ready to get on with her life.

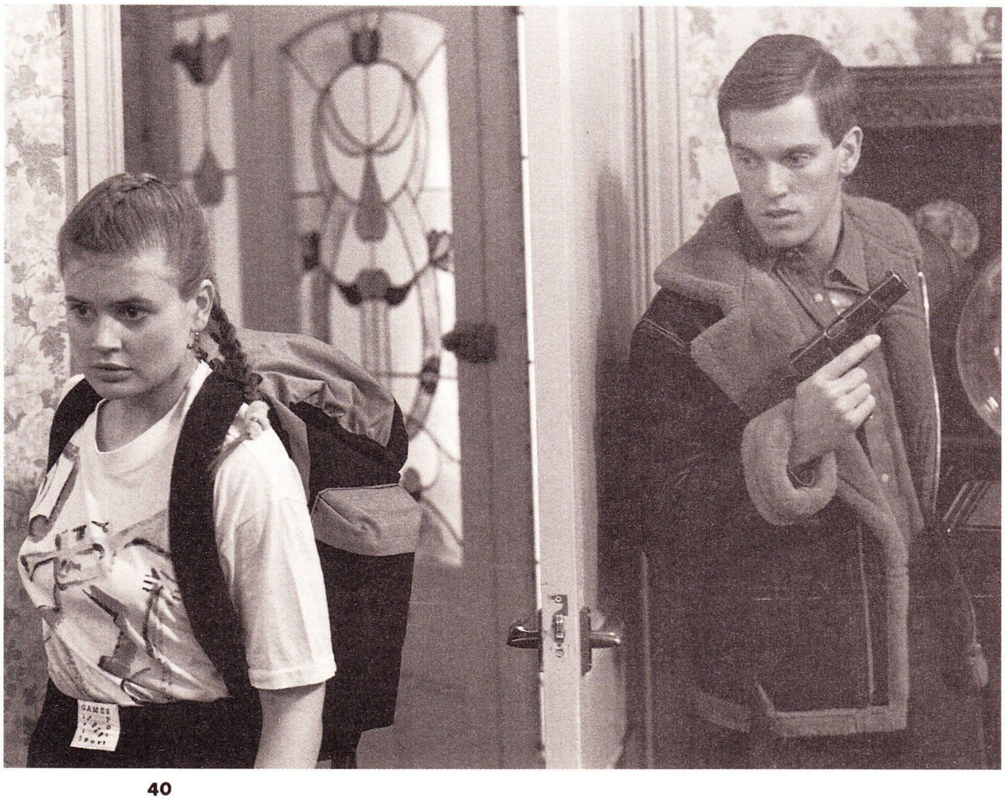
Perhaps this is why Ace wanted to return to Perivale in *Survival*. It was, after all, where she had grown up, and her memories, good and bad, were there. It was almost like the final shrugging off of a burden she had carried around for years. But it was no longer home. The TARDIS was home now, and Ace was delighted.

Seeing Ace in her home town rounded her character off. Season Twenty-Six focused very heavily on the development and answering of Ace and her enigmas, and by the end of *Survival* Ace was a satisfying and complete companion, but not finished. There is still great potential to be explored in Ace, something that the *New Adventures* novels and the comic strips in **Doctor Who Magazine** are undertaking.

Sophie Aldred first auditioned for the part of Ray in *Delta and the Bannermen* but landed Ace instead. *Doctor Who* was Sophie's first television rôle, before that she had been involved in cabaret and theatre. With more positive news filtering through about the continuation of *Doctor Who*, let us hope that Ace has not disappeared from our screens for good.

Tim Hunter

Photo © BBC



YOU ON WHO

Send your letters to *Doctor Who Magazine*, Marvel Comics Ltd., 13/15 Arundel Street, London WC2R 3DX. We read all your letters even if we can't print them all. Personal replies are IMPOSSIBLE due to the volume of mail received. Full addresses will only be printed when requested and letters may be edited for reasons of space.

IT'S ALIVE!

I was shocked to read Nick Betts' letter in **DWM 182**. To call him a pessimist is an understatement! To say that "*Doctor Who* as a "television programme is dead" and his other comments are ludicrous at such a time. It is letters from 'fans' such as this that really decrease the chances of a future series, and make the BBC even less certain themselves.

Martin Pollard,
Torrington,
Devon

It is a shame that so many readers seem to fear the end of the programme. Clearly *Doctor Who* is still a bread-winner for the BBC judging by its overseas sales alone (and video sales continue to boom). They *will* bring it back, of that I am certain. Although there is no doubt about the quality of stories such as Ben Aaronovitch's *Remembrance* and the admirable concepts brought to the series by Marc Platt's *Ghost Light* - a personal favourite of mine, sensible lighting at last - the programme could benefit from a break from contemporary Earth-based stories.

Peter J Trapani,
Weston Super Mare,
Avon

After reading about it in **DWM 180** I decided to take part in the 'Target Who' letter campaign. I finally felt as if all the fans were working together to concentrate our efforts. We need more action like this! I felt that I was doing something positive about the absence of new *Doctor Who* instead of just moaning about it.

Richard Paterson,
Thornaby,
Cleveland

EXCELLENT SPECIAL

The **DWM** Winter Special, *UNIT Exposed* was a lot better than the Summer Special, mainly because it was *all* original material. The features were all interesting, and the Brief Encounters were excellent. *Listening Watch* was the better of the two in terms of script but *A Wee Deoch An..?* was the best for art. Lee Sullivan's work on The Alien blueprints was also excellent - all part of being an ex-vehicle designer I suppose. *The Man in the Ion Mask* was an excellent story, however I would have preferred a story with painted artwork.

Ian Jackson,
Didcot,
Oxon

May I correct a small mistake that appears in the UNIT Special? The car that the Doctor drives in *Spearhead From Space* is not a Packard. In fact, it is a Vauxhall 30/98 circa 1925.

Stephen Moss,
Witney,
Oxon

PICTURE MYSTERY

What is the origin of the photo used in the Michael Craze Who's Who on page 5 of **DWM 178**? It looks like an old style Cyberman and it looks like Anneke Wills. It does not however look like a mid-Sixties Michael Craze. So, what's the story on this?

Greg Glenn,
Southside, AL
USA

Simple - it's a shot taken from a photo session around 1973 when the Radio Times *issued their* Tenth Anniversary Special. *Along with Carole Ann Ford, Peter Purves, Fraser Hines, Deborah Watling, Wendy Padbury, Nicholas Courtney, Caroline John and Katy Manning, Craze and Wills posed for special photo spreads for use in the magazine alongside their reminiscences of their times on the show.*

A STEP IN THE RIGHT DIRECTION

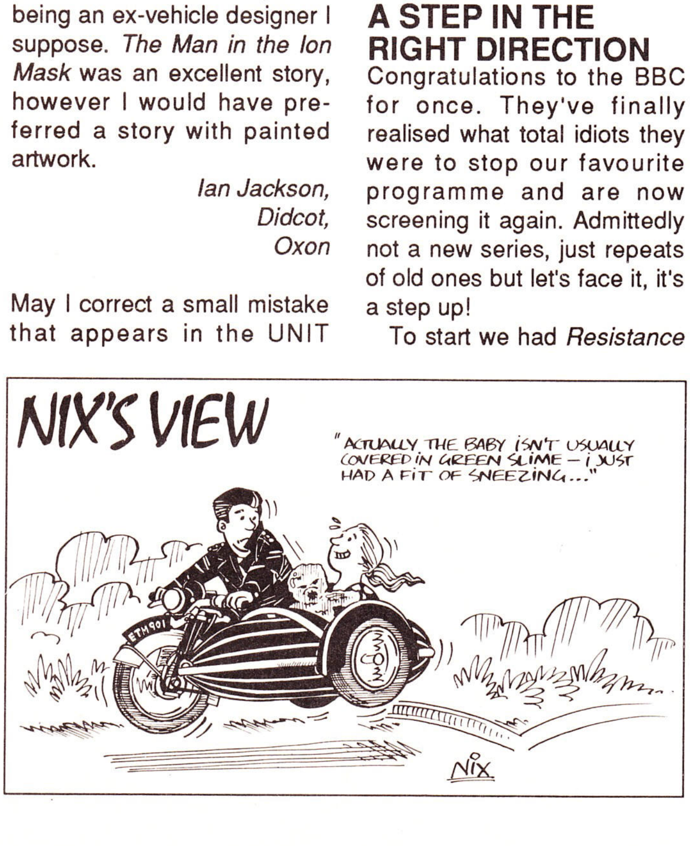
Congratulations to the BBC for once. They've finally realised what total idiots they were to stop our favourite programme and are now screening it again. Admittedly not a new series, just repeats of old ones but let's face it, it's a step up!

To start we had *Resistance Is Useless* which was, in my opinion, very good except for the Brummie in the anorak who gave the impression that all *Doctor Who* fans look and sound like Adrian Mole!

This aside, these repeats are a breath of fresh, clean Gallifreyan air. They are what we've been waiting for. A chance to see memories of *Doctor Who* without having to pay the usual ten quid fee!

I used to love *Doctor Who* when I was small but I only became potty about it (ironically) just after it went off the air in 1989. In the past two years I have learned more about the Doctor and his travels than I thought was possible, thanks to **DWM**. I've been to my first convention (which I had the time of my life at), my second exhibition and I've spent obscene amounts of money on books, videos and figures galore. So this break in transmission, believe it or not, can have its advantages. We all have a chance to look back across the Doctor's history.

Tim Omroyde,
Widnes,
Cheshire


NIX'S VIEW
"ACTUALLY THE BABY ISN'T USUALLY COVERED IN GREEN SLIME – I JUST HAD A FIT OF SNEEZING..."
ETM 901
NIX

I sat down, last Friday evening, expecting an enjoyable jaunt into the worlds of *Doctor Who*. Indeed, I did enjoy the many clips shown during *Resistance Is Useless*, even if it did concentrate rather heavily on the first four Doctors and on clips from already released videos.

Incidentally, did anyone else notice the soundless clip of The Beatles in the segment from *The Chase*?

Jonathan Rudderham,
Gainsborough,
Lincs

Sorry, a shorter than usual *You On Who* this month. Next issue we're back to the normal two pages, so keep us posted on your views on the repeats, the books, your hopes for the series' future and of course, your *Doctor Who Magazine*!

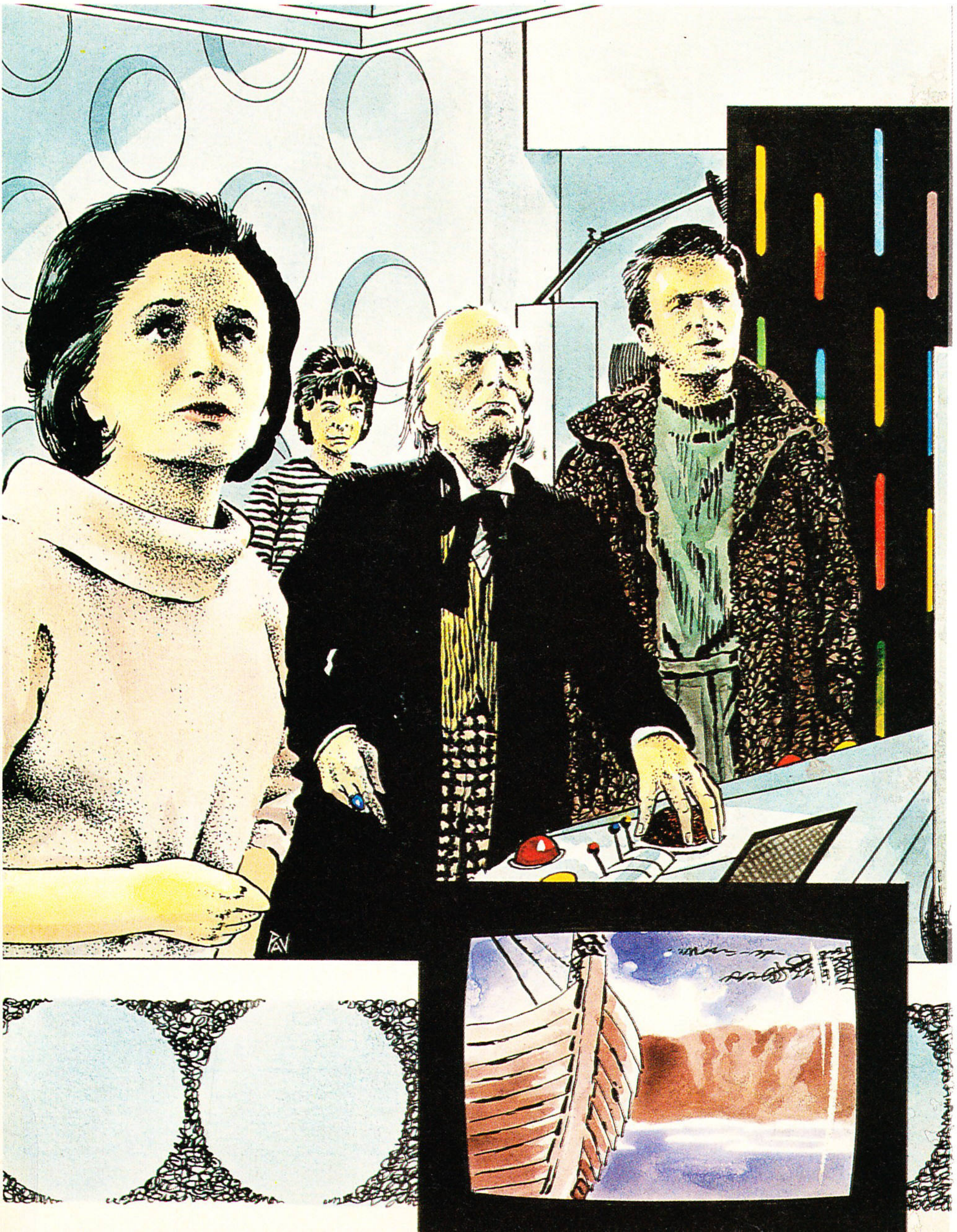
WHO DISCOVERED AMERICA?

A new story by John Lucarotti,
illustrated by Paul Vyse

The Genoese go for Christopher Columbus, the Napolitans sing Amerigo Vespucci's praises, French purists promote Jean Cabot and the Scandinavians root for Lief Ericsson, who, around the year One Thousand, discovered Greenland, that vast block of ice in the middle of the northern Atlantic Ocean.

Lief Ericcson, aka Eric the Red, was a fierce man with fiery red hair and a beard to match – hence his name – who wore furs and a pointed helmet, carried a huge double-handed sword and was given to marauding wherever and whenever possible. His youth had been spent terrorising the Anglo-Saxons who lived on an island not too far from his birthplace. But he became bored with slaughtering them, finding them puny and unworthy of the name 'foe'. So he set out to sail to the edge of the world, which in those days, everyone knew was flat.

Once established in Greenland, he ventured further west. But when he came to great rolling banks of fog, he beat a hasty retreat, returning home with the news that he and his crew had almost fallen over the edge of the world which, unquestionably, was somewhere in the mists. After which he rested on both his sword and his laurels.



Until, one day . . .

"Curses, Chesterton, something's amiss", the Doctor exclaimed testily as he cast a perplexed eye at the central console in the TARDIS's control room.

"If you're referring to the fact that we've come to a grinding halt, Doctor, I couldn't agree more," Ian replied laconically as he watched the Doctor peering at and pointing to a complex arrangement of dials.

"On Earth, Greenland in the year One Thousand and Two," Susan chirped, looking at the place-time print-out.

"What's gone wrong?" Barbara asked with a woman's logic.

"Exactly the question I was asking myself," the Doctor sounded miffed and prodded several buttons before announcing that the battery was flat.

"Let's put it on charge," Ian suggested.

"Don't be simplistic, Chesterton," the Doctor snapped. "I am not driving a Mini. The problem here is a long circuit."

"Don't you mean – a *short* circuit, Grandfather?" Susan asked tentatively.

"No, child, I don't," the Doctor retorted, "I only ever say what I mean." Ian kept his thoughts to himself.

"So, what *is* a long circuit, Doctor?" said Barbara, once again coming straight to the point.

"A plutonium leak in the battery coils."

"A *what*?!" Ian exploded. "Are you telling me that all this" – he encircled the control room with a sweep of his arm – "is contaminated with radioactivity?" Adding with biting emphasis, "As – well – as – us?!" Both Barbara and Susan looked with alarm at Ian. The Doctor shook his head in dismay.

"There are moments when I genuinely despair for you, Chesterton," he was at his frank and confidential best. "You are a reasonably intelligent young man but you tend to lose all sense of proportion. Do you think that I, for one moment, would put my life at risk with radioactive material?" He chuckled. "Why, the question is so preposterous, it was simply not worth posing."

"Nonetheless, it was posed, Doctor," Barbara remarked quietly.

The Doctor sighed and gave a brief classroom lecture. "The battery is in a container which absorbs and then neutralises any such leak, so there is absolutely no risk of contamination, none whatsoever."

"That's a comfort to know," Ian said brightly, "so, what do you do now?" the question was rhetorical. "Replace the plutonium, I suppose."

The Doctor cleared his throat. "Yes, but –," he hesitated.

"But – what?" Ian was intrigued.

"In all my travels, this is the first time I have experienced battery failure", the Doctor admitted, adding that the system had always been so reliable he had never given it a second thought.

"May I enquire where your thinking lies now, sir?" Ian was deliberately rubbing the Doctor for the 'despair' slight. The Doctor looked at him with baleful eyes and turned to Susan.

"Where did you say we are, child?" he asked.

"Greenland, Grandfather," Susan repeated, "in One Thousand and Two, AD."

They watched in silence for several minutes as the Doctor paced to and fro across the control room. Then, clutching the lapels of his jacket he stopped and faced them.

"We are obliged to discover the New World," the Doctor was blunt. "The nearest deposits of plutonic rock are in Labrador and Newfoundland."

"Don't we have any reserve on board?" Ian sounded dumbfounded.

"I would not be going to America if we had," snapped back the Doctor.

"How do we get there?" Barbara's calm logic irked the Doctor even more.

"Swim," Ian suggested and was dismissed with a cold, venomous stare as the Doctor crossed to the exterior scanner and switched it on. The screen flickered momentarily and then showed, a motley crew of Vikings surrounding the TARDIS. In the forefront stood Eric the Red with his sword held high in readiness to strike.

"Ah, there you all are, my jollies!" the Doctor exclaimed, his good humour restored. "We couldn't've timed it better". He rubbed his hands together gleefully. Barbara looked askance.

"That's quite a welcoming committee," she observed dryly.

"Eric the Red," the Doctor replied, "I knew he was hereabouts at this time and he has a ship, a Viking's longboat. I shall persuade *him* to take us all to America. "Susan, open the door," he ordered. The Doctor spoke with such an air of finality there was no point in discussing the matter further.

Susan obeyed and the Doctor stepped out onto the pebbled beach behind which several crude dwellings stood at the foot of a wall of ice that towered up for more than ten thousand feet. Lying at anchor in a sheltered bay was the longboat.

"Ah, Ericsson, I presume," said the Doctor, mimicking another famous encounter. "Allow me to present myself. I am the Doctor and these are my companions." He introduced them by name, taking his time, well aware that Eric the Red's arms must be beginning to ache holding the sword above his head.

"Where are you from?" the Viking growled. The Doctor pointed vaguely towards the horizon.

"Over there," dismissing the question.

"Impossible," snarled Eric the Red, "that is the edge of the world and I have been there."

"My good man, the world doesn't stop at a fog bank! No, no, it's a much larger place than most people imagine." The Doctor noticed that not only were Eric the Red's arms trembling with effort to keep up the sword but his knees were buckling as well. "Why don't you put that down," he suggested, "none of us will hurt you."

Eric the Red eyed them warily before lowering the sword to the ground, point downwards, and then, grunting, leant heavily on the hilt. He stared at the TARDIS for a long time while the Doctor twiddled his tumbs and waited.

"What is that?" the Viking finally asked.

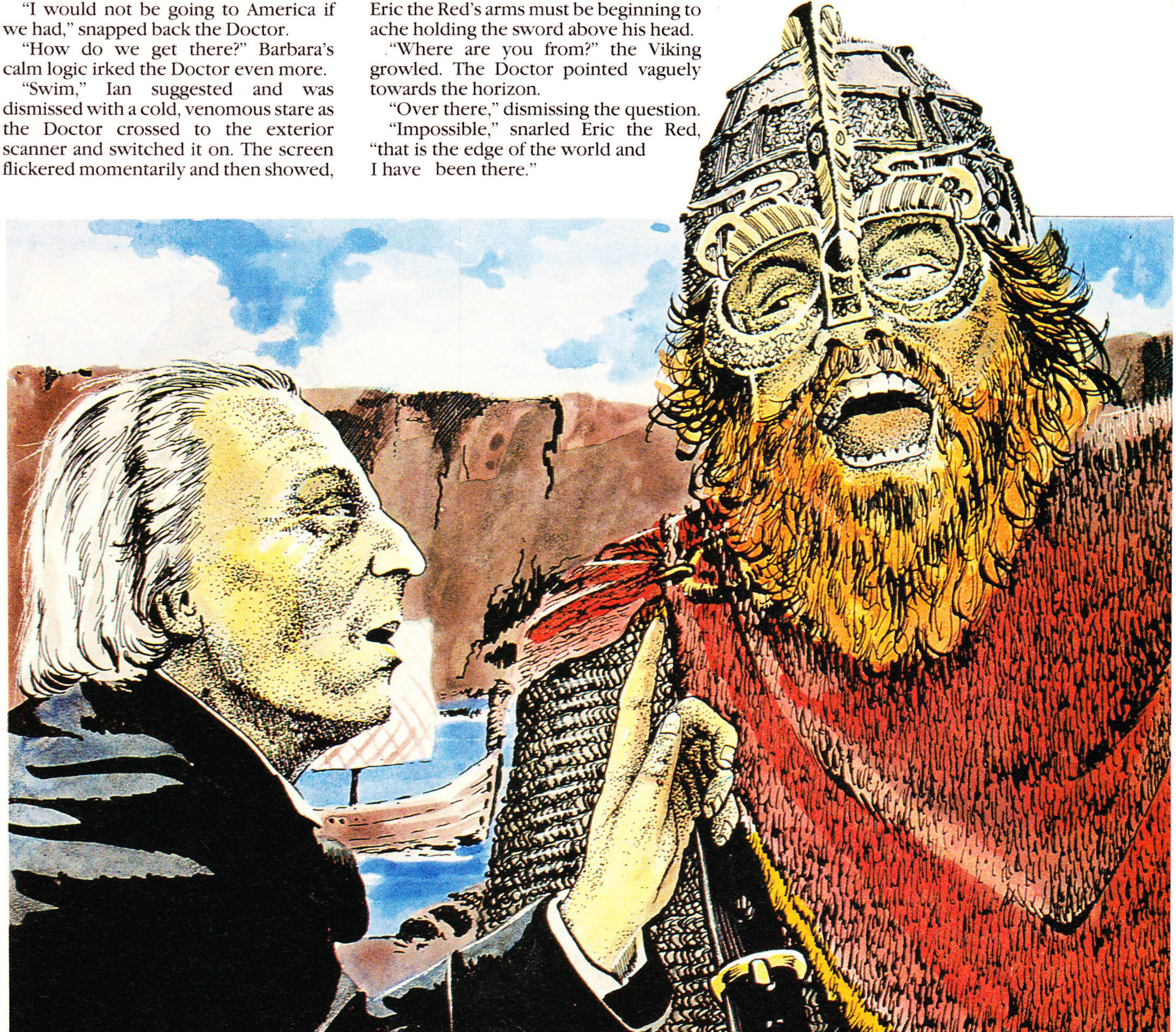
"My version of your longboat," the Doctor replied.

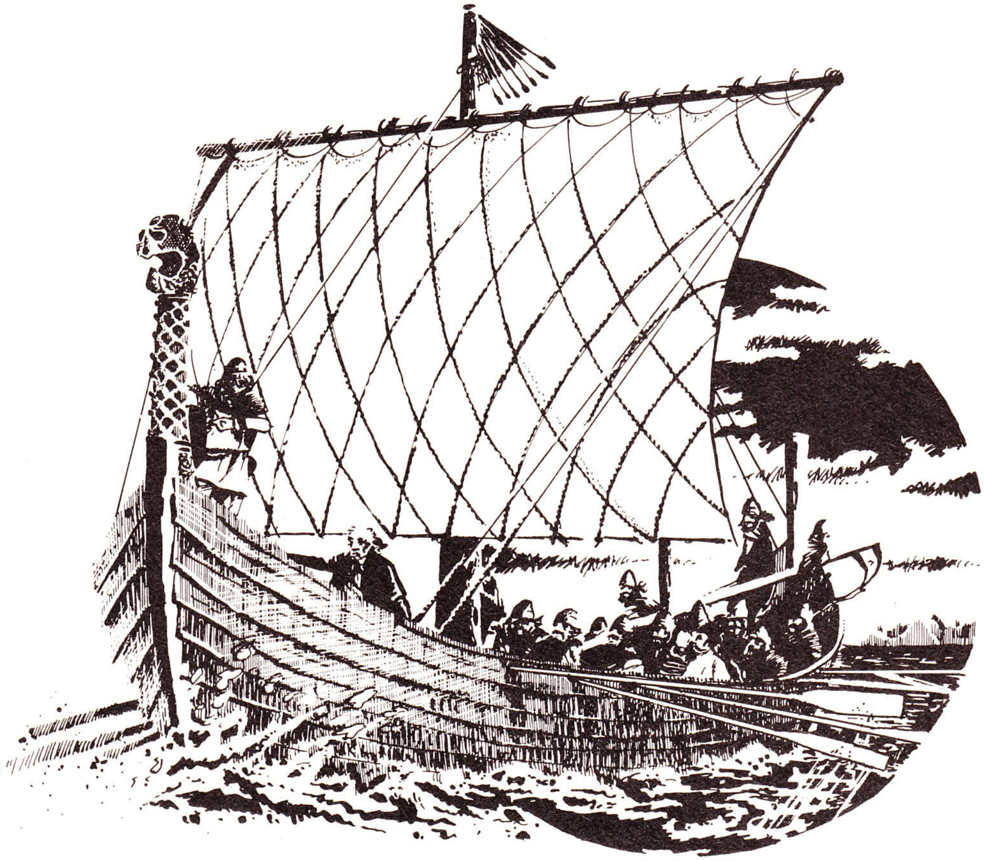
"And you came through the mists in it?" Eric the Red looked suspicious.

Barbara, Susan and Ian were looking up at the wall of ice behind them. Susan ventured the opinion that whoever had named the place Greenland was suffering from snow-blindess.

"It was him," Ian volunteered from a corner of his mouth. "The weather is usually much warmer here at this time of year."

"Hmf," Susan snorted derisively, look- ▶





◀ ing around at the inhospitable landscape.

"What lies beyond the mists, if not the edge of the world?" Eric the Red demanded.

The Doctor assumed a nonchalant air. "A continent larger than any you have ever seen." He stifled a yawn.

"Take me to it in your longboat," the Viking ordered.

"Be practical, Ericsson," the Doctor raised his arms in a gesture of helpfulness. "As you can see it's too small. No, we'll need to use yours." This was made as a statement of fact, a foregone conclusion.

"Through the mists," Eric the Red swallowed hard.

"Yes, through the fog bank. There'll probably be no wind so your lusty lads can man the oars," the Doctor was brisk and business-like. "Count on a week for the voyage to work out your provisions. Don't worry about the return journey, we'll find food in abundance over there." He clapped his hands. "So to work, Vikings, the sooner we're on our way the better." Eric the Red stood with his mouth agape, though no one could see it for all the hair, as the Doctor turned on his heel and re-entered the TARDIS.

Later, Ian went into the sophisticated laboratory where the Doctor was scrummaging through a plumber's toolbox. He took out a small hammer and put it in a bag that lay on the workbench.

"Leaking tap somewhere?" Ian asked ingenuously. The Doctor chose to ignore him and checked off the other things he already had in the bag.

"Chisel, pocket geiger-counter, compass and lead-lined container, that's it," he muttered to himself.

"Do-it-yourself geologist's kit," Ian deduced it was for plutonic rock. "So you'll be leaving the TARDIS behind, Doctor," he ventured. The Doctor faced him and nodded.

"Not by choice, Chesterton," he replied, "rest assured of that." He looked around the laboratory and shrugged, "With the TARDIS aboard, the longboat would be top-heavy. The slightest ripple and she would capsize. Powerless, this would go down like a stone." The very thought of it made the Doctor's shoulders slump. Ian put an arm around him.

"Come on, Doctor," he said gently, "the sooner we get started, the sooner we'll be back."

They had been at sea for two days before the fog loomed up on the horizon and as they approached it both the wind and the Vikings' courage began to die. Finally, at dusk, the longboat lay becalmed with its prow nudging the fog and the Vikings huddled in a group at the stern.

"We m-must t-turn b-back," Eric the Red stammered to the Doctor.

"Out of the question, Ericsson," the Doctor was adamant. "We row through the fog to pick up the breeze on the other side."

"N-no w-we w-won't. W-we'll g-go o-over t-the e-edge," blubbered the Viking.

"Stuff and nonsense," the Doctor snorted. "You've seen a water-fall, you've seen what happens as water approaches it. Speeds up, Ericsson, speeds up! But look at this!" he jabbed a finger at the sea. "We are becalmed! Edge of the world, indeed!" Abruptly, the Doctor turned to Ian, Barbara and Susan.

"Susan, you and Ian take the after-oar on the portside. Barbara and I shall take the after-oar on the starboard side. To your posts everyone!" They positioned themselves as ordered. "Out oars!" was the Doctor's next command and when this had been obeyed his voice rang out again. "Give way, me hearties! Stroke – one. And stroke – two."

"He thinks he's coxing a crew in the Oxford and Cambridge boat race," Ian muttered to Susan who laughed as they looked at the dumbfounded, shame-faced Vikings.

"Why is there so much fog here?" Susan asked.

"The warm water of the Gulf Stream meeting cold Arctic air," Ian replied.

By daylight the fog was as dense as ever but at least the Vikings were on the oars, although Eric the Red still looked terrified and kept tugging his beard or wiping his eyes with it.

"He reminds me of the Cowardly Lion in *The Wizard of Oz*" Susan confided to Barbara, and to everyone's amazement they burst into the song-and-dance routine from the film. For Eric the Red both the melody and the lyric were incomprehensible. But one word he vaguely understood – 'Wizard' – and he tugged his beard harder as he eyed the Doctor with even greater suspicion.

On the fourth morning the fog lifted, a breeze came up and there was land on the horizon. As the Doctor had been checking his compass surreptitiously since they left Greenland he knew exactly where they were.

"That's Nefie," he murmured to Ian, "dead on course."

If you say so, Doctor," Ian replied, unable to think of anything else.

With land in sight and a billowing sail Eric the Red and his fellow Vikings recovered their courage with much back-slapping and hearty laughter as they got closer to terra firma. With the longboat beached, Eric the Red picked up his double-handed sword and went to the prow where he turned to the Doctor.

"You have led us safely to this new-found land," he intoned, "so let yours be the first foot set upon it." Secretly, he harboured the fear that it was all a magician's trick, an illusion of some sort, and that there was nothing in front of him.

The Doctor picked up his geologist's kit and stepped ashore. As he did not disappear, Eric the Red followed him swiftly and raised the sword above his own head.

"I name this place Lief Ericsson-land," he proclaimed. Dutifully, the Vikings all cheered.

"I think Newfie's better," Ian remarked to Barbara and Susan as they went ashore to join the Doctor.

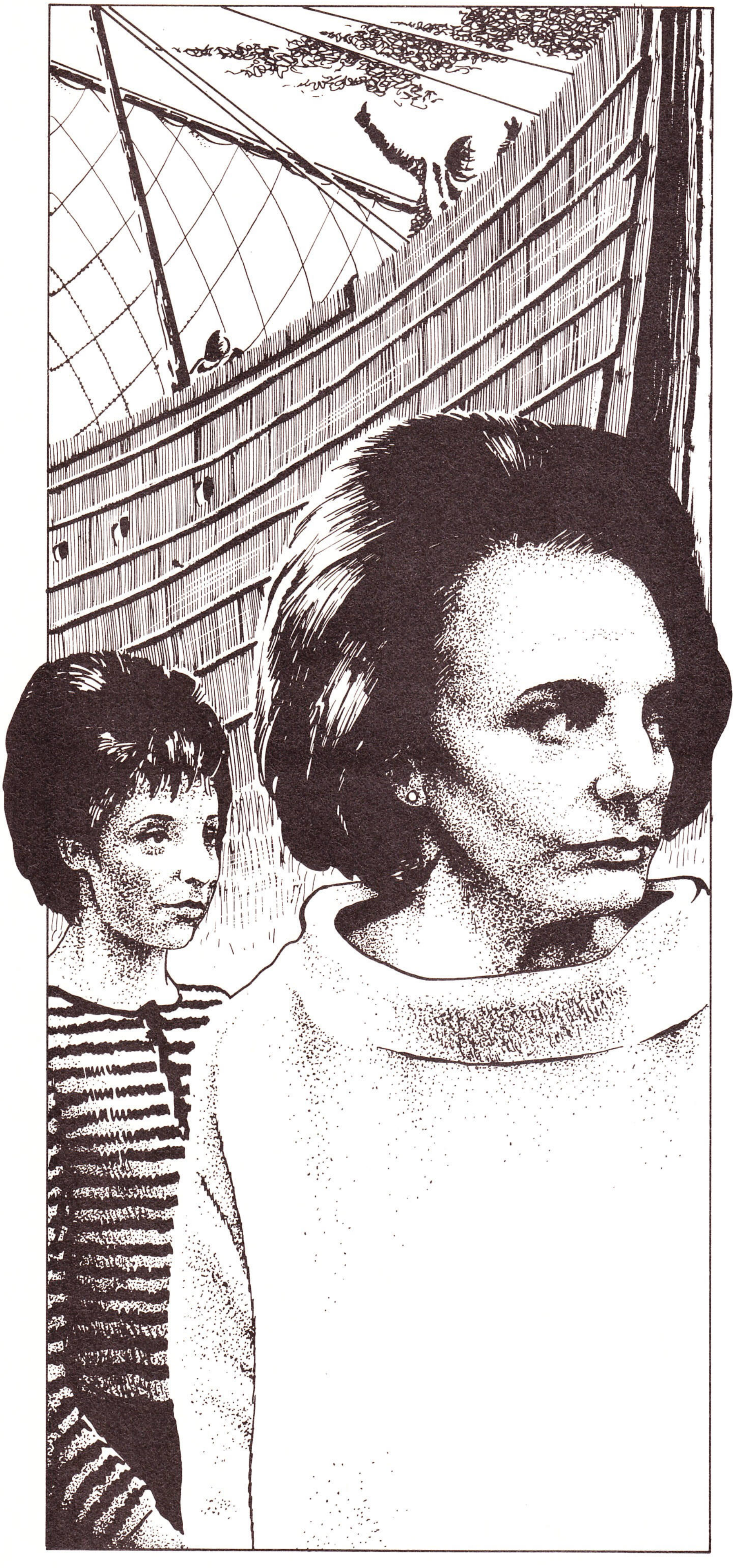
"Susan, what happened to the Cowardly Lion at the end of the film?" Barbara asked suddenly.

"He found courage," Susan was perplexed.

"We must keep a close eye on ours," Barbara replied enigmatically.

The landing-place was rocky and without vegetation which ultimately dismayed the Vikings who were exploring everywhere but delighted the Doctor as he used his geiger counter to locate some plutonic rock which he chipped free and popped into his lead-lined box.

Eric the Red came over to him. "You



said we would find plenty of food," he complained, "but all we've found are rocks."

"Fascinating ones, though," the Doctor replied abstractly as he examined a piece of quartz. "The food is further south. About two days sailing away."

"We go now," the Viking said and the Doctor smiled.

They sailed south through the Strait of Belle Isle, across the Saint Lawrence Gulf, along the Gaspé peninsula, and finally tucked themselves in a small bay sheltered by Prince Edward Island with the lush forest greenery of the mainland in front of them.

True to form and to be on the safe side Eric the Red let the Doctor step ashore first but followed him immediately and raised his sword in the air.

"I name this place Eric the Red-land," the Viking proclaimed.

"Nova Scotia's more to the point," Ian muttered.

"And here shall be built Ericstown," he continued to his cheering crew.

"Pugwash," Ian snorted.

"Don't be rude," Barbara cautioned him, "they might overhear and get angry."

"Pugwash is the name of the town that'll be built here one day," Ian protested.

"Find food, Vikings," Eric the Red ordered, "for tonight we feast." Shouting and whooping, the Vikings charged off into the forest with enough noise to drive any beast to ground.

Once they had gone Ian turned to the Doctor.

"How long are we staying here?" he asked.

"I've got what we came for," the Doctor smiled, "so we can afford to grant them a day or two before sailing back to Greenland."

"I don't trust Mister Ericsson," Barbara warned. "What if he decides to stay? Then what happens to us?"

"My dear Barbara, with his ego?" the Doctor exclaimed. "Oh, no, young lady, Ericsson will go back to brag about what he has achieved. Rest assured of that."

But in the forest Eric the Red had drawn several of his trusted lieutenants together and outlined the plan he had in mind. With much back-slapping and roaring laughter they agreed that it was an excellent scheme.

In spite of the Doctor's assurances, Barbara still had qualms although during the next day the Vikings hunted and stored provisions for the voyage home. But that night, under a full moon, as they sat around the embers of a bonfire which had roasted a venison to perfection, Eric the Red announced his intentions.

"We sail tomorrow when the sun stands high. But you and your companions will have the honour of remaining here to found the Viking colony of Ericstown." The Vikings all cheered dutifully.

"But we are not Vikings," Ian protested.

"True. Yet your leader is well-versed and experienced almost to the point of," Eric the Red paused for effect, "wizardry. He had a longboat" – the Doctor ▶

noted the use of the past tense – "unlike any other in which he claimed to have crossed the mists. I did not believe him but he proved it to be true and he brought us here to this land of abundance." Eric the Red looked at the assembled Vikings, then jumped to his feet and pointed at the Doctor.

"Who better than him, Vikings?" he shouted. There was another rousing cheer.

"Who, indeed?" the Doctor murmured and glanced at Ian. "Nova Scotia, Pugwash – you've been here before, Chesterton."

"Well, not really before, Doctor, more like after," Ian kept sotto voce. "The nineteen-fifties."

"And you're certain about our exact location?"

"Absolutely."

"Excellent," the Doctor murmured and then stood up. "Ericsson, I brought you safely here," he conceded loudly, "and tomorrow at first light I shall lead you all to see an even greater wonder than the mists we penetrated. And don't worry, I'll have you back in time to sail at mid-day." He glanced at Barbara, Susan and Ian. "With us aboard," he muttered with a wink.

As the sun rose they struck out south into the forest with the Doctor walking briskly at their head.

"What the devil's he up to now?" Ian posed the question rhetorically.

"We'll find out," Barbara replied.

"So will they," Susan indicated with her thumb to the Vikings who followed them.

During their three hour walk Barbara admired the fertile land that lay between the lush forests and although she had been on many adventures with the Doctor in time and space they had all been to some form of civilisation, primitive or sophisticated. But four centuries would elapse before settlers began arriving in this earthly paradise and she found herself almost envying them their good fortune.

Finally, they came to a clearing overlooking a small bay that channelled into one much larger which widened out to fill the horizon.

"Ericsson, come here," the Doctor beckoned to him with a crooked forefinger. "Look at the bay and the sea beyond it." The Viking looked at it, relishing all the accolades he would receive when he reached home again.

"I am right to settle you here," Eric the Red said with false bonhomie.

"No, you're not," the Doctor was matter-of-fact. "We shall return with you to Greenland."

"I have decreed that you shall stay here," Eric the Red bellowed.

"As will you," the Doctor was defiant.

"We sail when the sun is at its zenith," the Viking retorted.

The Doctor looked around at the Vikings.

"You wish to see magic," he said calmly, "I will show you *real* wizardry." He raised both his arms in the air. "Sea, depart," he commanded, pointing his forefingers down at the bay. And, in obedience, the water began to trickle, then flow, then run and then rush away. The Vikings stared in open-mouthed disbelief as the sea ebbed, leaving behind it mud-banks in the sun.

"If we stay here, you stay here – *forever*," the Doctor menaced, "your longboat is as high and dry as mine is."

"No, no!" the Vikings wailed, begging their leader to change his mind and take the Doctor's party back with them to Greenland. Eric the Red, who was almost tearing his beard out by the roots, needed no further persuasion.

"W-will y-you b-bring b-back t-the s-sea and t-take u-us s-safely t-through t-the m-mists?" he beseeched.

"Of course, I shall, Ericsson," the Doctor felt magnanimous, "and by the time we return to your longboat the sea will be as it was."

He was good to his word and when they reached the longboat water was lapping around its hull. The Vikings poled the vessel into deep water and set sail for the fog banks, Greenland and the TARDIS.

"Very impressive, Doctor," Ian remarked when the four of them were alone.

"Quite a performance," Barbara echoed.

"But how did you do it," Susan was mystified.

"Geography, child," the Doctor explained. "Chesterton had pinpointed where we were and I realised that about three hours walk away was the Bay of Fundy, which is renowned for the highest tides in the world."

"As much as fifty feet between high and low water," Ian interjected.

"Of that order," the Doctor snapped, annoyed by the interruption, "but there was also a full moon last night."

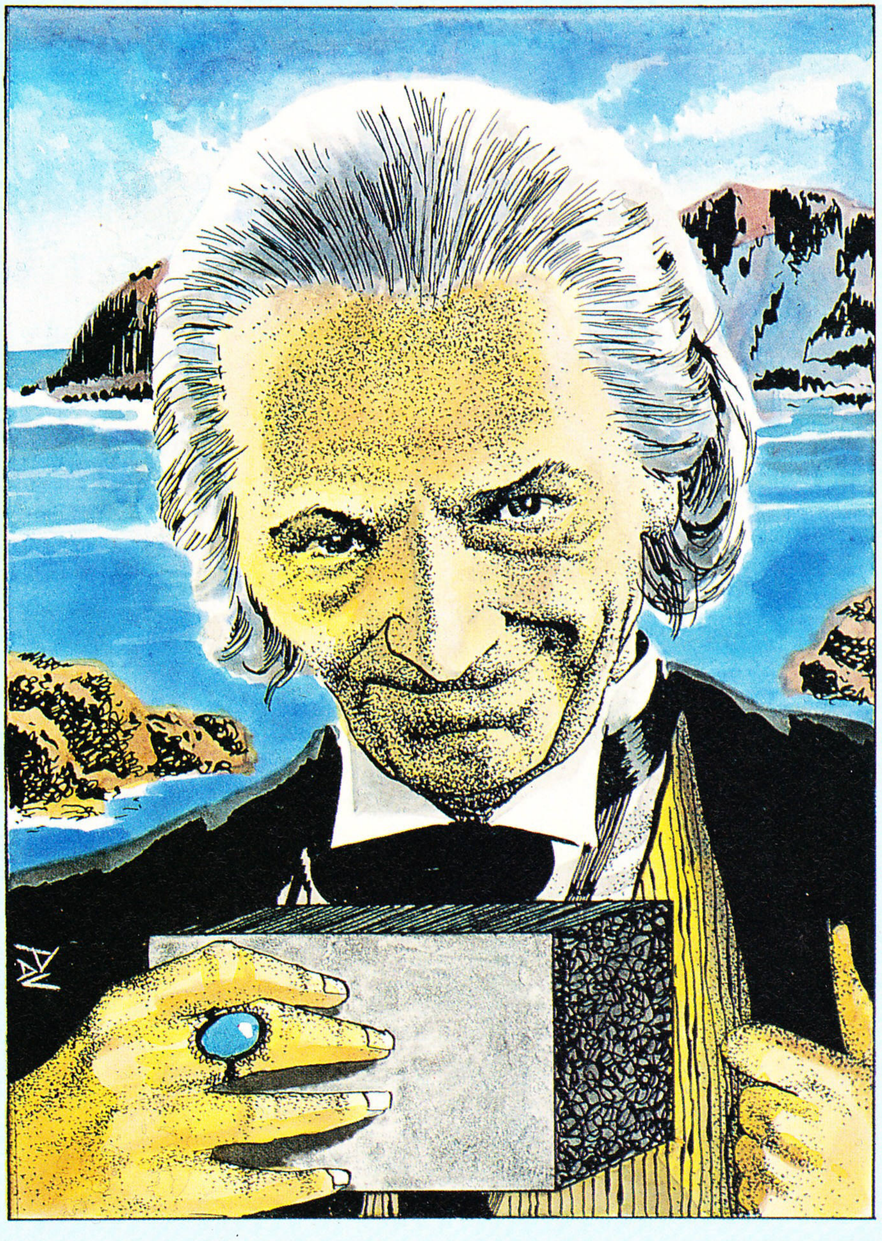
"Which meant a *super* high tide," Barbara added.

"A spring tide," Ian confirmed. "The sun and moon both pulling together. And equally, an extremely low tide."

"So all that was left for me to do," the Doctor sounded heavily sarcastic, "was to calculate the exact time the tide would be on the ebb and make sure the Vikings were there to see it go out."

"Brilliant," Susan said.

"Thank you, child," the Doctor replied, smiling as he picked up the lead-lined box and juggled it in his hand. ◆



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OFF THE SHELF

Gary Russell tries to perceive the intricacies of *Time's Cruicible*, which begins the second series of Virgin's *New Adventures*. Author Marc Platt comes along for the ride . . .

It's 1992, the year in which Virgin Books look set to conquer the world with their plethora of *New Adventures* novels. Following the *Cat's Cradle* trilogy (more on that shortly) comes Mark Gatiss' *Nightshade* in August, and the *Future History Cycle* begins in October, with Paul Cornell's second novel, *Love and War* (or *Heaven*, the title has not yet been decided upon). This sees the temporary departure of Ace from the books and introduces us to Bernice Summerfield. She's an archaeological professor who decides that roaming time and space with the Doctor is a far more exciting idea than examining relics in the twenty sixth century.

The year will end with *Battlefield* scripter Ben Aaronvitch's as yet untitled novel and we'll then go into 1992 with Gareth Roberts' *The Highest Science* and Neil Penswick's *The Pit*. After that, *New Adventures* editor Peter Darvill-Evans is preparing a novel that will reunite the Doctor with Ace and this will be followed by **DWM** contributor Andy Lane and Jim Mortimore's *Lucifer Rising*, which features both Ace and Bernice adventuring with the Doctor.

Beyond that, nothing has been commissioned, but Peter Darvill-Evans hopes to make more announcements within the next few months as to what happens next.

TIME'S CRUCIBLE

But 1993 is still some way away, so let's not jump the gun too much and instead concentrate on what's going on with the aforementioned *Cat's Cradle* trilogy. *Time's Crucible* kicks the whole kit and caboodle off in grandiose style with a cleverly woven story about Ace getting lost in a strange place where she cannot trust her eyes and where different time zones meet.

Time's Crucible certainly gives Ace a great deal to do, but I must confess to a growing sense of alarm at the way these *New Adventure* writers are concentrating on Ace's character at the expense of the Doctor's. Bearing in mind that *Doctor Who* stories should revolve around the Time Lord, *Time's Crucible* manages to lose the Doctor for a good third of the story. Admittedly his presence is *felt* – Ace is after all searching for him and odd characters she comes across have seen or pass messages from him, but nevertheless it would have been nice to dip back every so often and see what he was up to. The book also has similarities to Paul Cornell's *Revelation* novel in so much as it questions perception. We finally meet Ace's Mother and again learn more about the companion's school days and background. This is all very well, but I can't help feelimg that these two books coming one after the other does give a bit of overkill on the subject.

As a founder member of the Marc Platt Fan Club (I believe *Ghost Light* to be one of the best examples of television drama of the Eighties, and thought his novel of that and *Battlefield* were superb) I'm rather disappointed with aspects of this book. I'm not a great science fiction or fantasy reader and (perhaps I'm thick) I do like to have a few things explained and reiterated now and again.

Critics of *Ghost Light's* complexity will have a field day drawing comparisons with this book. The events of the story take place in a few different locations: the Grey City, Ancient Gallifrey, which introduces the evil Pythia – a good villainess, better than the Timewyrm, contemporary Ealing Broadway (nice *Spearhead From Space* in-joke there) and the TARDIS. Flitting from one scenario to the other is no problem, but trying to discover exactly how linked they are, is. The Chronauts section is particularly confusing when discussing differences in the perception of time, for reasons you can discover for yourself.

My other criticism of the story is the length of time it takes to actually explain what exactly is going on in the Grey City. It occurred to me that a lot of younger readers – and going by the results in our DWM Poll this year, just as many ten year olds are reading these books as Virgin's targetted 'older fans' – will give up on *Time's Crucible* simply because at times it gets almost boring. Ace comes across yet another mystery, yet another group of figures apparently displaced in time, yet another seemingly useless clue to the Doctor's whereabouts . . . and so it goes on. I would of course urge everyone to stick with the story – the last one hundred pages, where the explanations finally come (and you find yourself flicking back through the book to place all these missing revelations into their place in the puzzle) are wonderous and definitely worth the effort. The only thing I was left with at the end was a feeling of how stupid the apparently all-powerful Pythia seemed to have been, but then again, she does some odd things in the story which would give anyone cause to doubt her sanity!

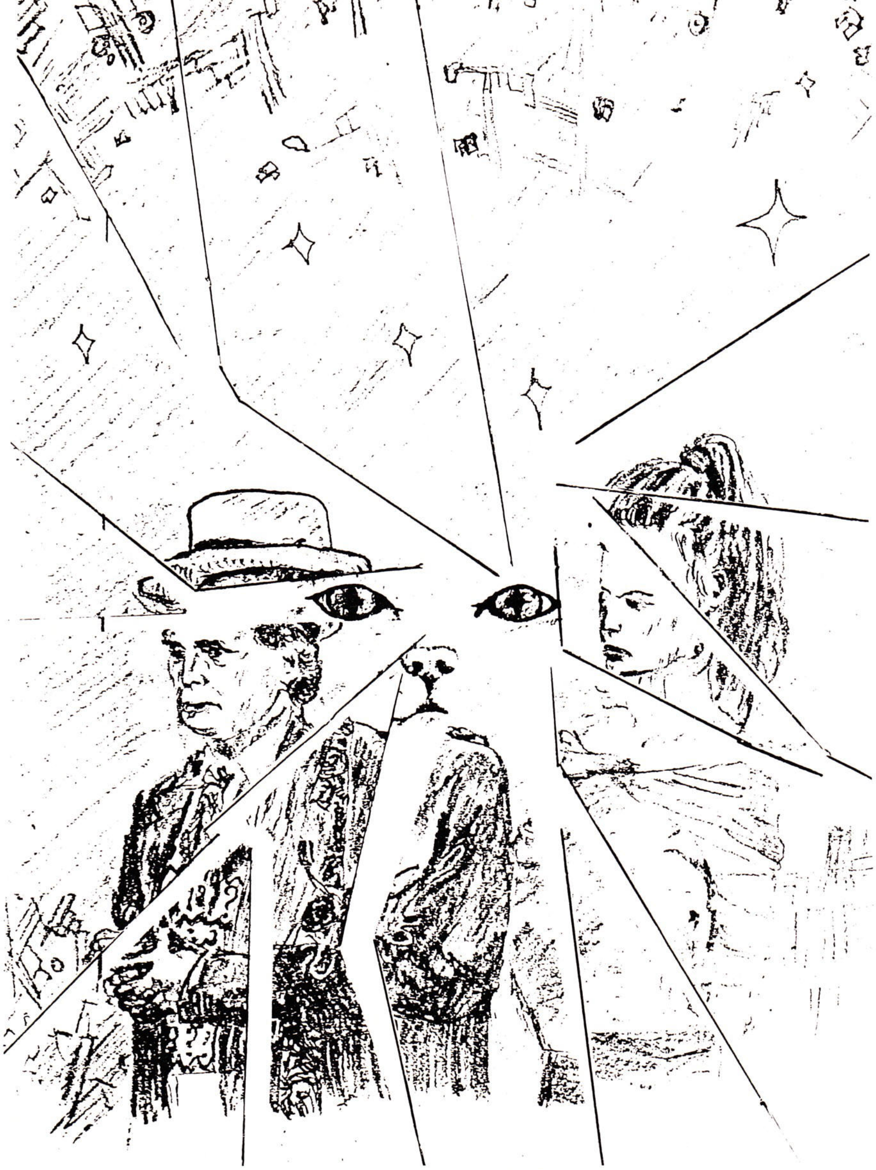
Overall, I don't think *Time's Cruicible* is the best thing Marc has written, nor is it the best of *The New Adventures*. What it is, however, is exceptionally well written and thought provoking. Whatever criticisms I have of it, it certainly made me sit down and try to justify what was going on. It was interesting and enthralling enough to keep me reading when, very occasionally, I thought it was heavy going. Despite all my reservations, including the return of The Other from Aaronovitch's *Remembrance of the Daleks* novel, the final third of the book does make it worthwhile.

BITEBACK

Of course, it would be dreadfully unfair of me to go round making these criticisms of Marc's work without offering him the chance to answer back! Knowing full well what I was going to write here about *Time's Crucible* Marc kindly agreed to tell me the background to the book. Readers be warned that the interview that follows may spoil some of the novel's surprises. The first question I asked him had nothing to do with *The New Adventures* but how he ended up writing the novelisation of Aaraonvitch's *Battlefield* scripts?

"Basically, Ben asked me to do it. He was getting very tied up with a lot of other work back then and he just didn't have time to do the book. I was incredibly flattered to be asked, I think it's a great story. Probably over ambitious for television but it's a terrific script needing a feature film budget! The adventure was full of potential for wonderful pastiches of styles, Tolkien and cyberpunk, things like that, which I had a whale of a time doing! For instance when I was suggesting the future version of the Doctor/Merlin I just wanted an image of the Doctor we hadn't seen before. Most Doctors have outrageous hairdos and I thought we hadn't had a red head so there we are."

***Time's Crucible* author Marc Platt.**
Photograph © John Freeman



Marc's original suggestion for the design of the cover of *Time's Crucible*, echoing the images and ideas the book contains. © Marc Platt

Time's Crucible is of course the first book in the *Cat's Cradle* trilogy for which Andrew Cartmel and Andrew Hunt have written the subsequent stories. I wondered where the idea of the overall title and the story of *Time's Crucible* come from.

"It's absolute origin is actually a story I wrote called *Cat's Cradle* and submitted to Eric Saward when he was *Doctor Who*'s script editor something like six or seven years ago. Eric rejected it, but I still thought it was a good story with ideas that hadn't been used in *Doctor Who* before. So I revamped it and sent it back just at the time Eric had left. John Nathan-Turner, the show's producer, then handed it onto the new script editor, Andrew Cartmel. It was the first thing of mine that Andrew saw and that was why he orginally invited me into the *Doctor Who* office. He actually said 'My God, we'd spend the entire budget for the season on the first episode!'. Then we went onto *Ghost Light*. The ideas still stayed with me and when the chance came to do a *New Adventures* novel I just grabbed *Cat's Cradle* – it was the ideal opportunity to do it."

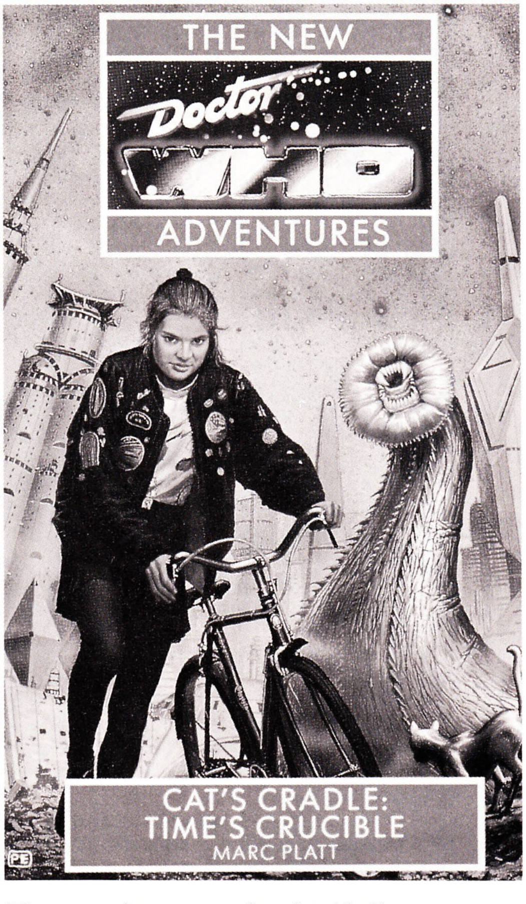
So how much of the TV script treatment has survived the transition to *Time's Crucible*, the novel?

"I've added a lot of Gallifreyan stuff since then. The TV stuff was the stuff set in the Grey City. The Process was there, both Processes in fact. The Chronauts were there, but they weren't Gallifreyan, although they were still pioneers of time travel. The whole Gallifrey aspect came later. The cat was there, orginally because it was a Colin Baker story. The cat was going to be equated with the badge on his lapel. It didn't matter that Colin wasn't there eventually because I still like the idea of the cat! It signifies the instincts of survival and things like that.

"I wanted very much to do a story about time. There are a few stories in *Doctor Who* done about it, but not many. How people perceive time when bobbing backwards and forwards. Some of this was covered in aspects of the Peter Davison story *Mawdryn Undead* but it's also about how time affects people, how they perceive it and how it can be changed. There's a marvellous painting by Dali showing Christopher Columbus discovering America. In the foreground you have Columbus coming ashore. Behind him you have his ship, behind that another ship, all going back through time. The whole voyage in one painting. Right in the distance you have Ferdinand and Isabella sending him off on that voyage. I really liked the idea of actually being able to see the whole of time stretching out like a painting.

"Because I was writing a novel I didn't think that the actual time perception/City side of it with the Doctor and Ace was enough to make a book out of. I wanted to expand the whole thing – it was entirely different to writing a TV story where you need to be economic on settings and characters. I wanted the idea of parallel times and a separate story which related in strange ways to what was happening to the Doctor. It also follows on from ideas that were knocking around the *Doctor Who* production office during last season. Ideas that were beginning to take shape about the Doctor's past, who he is, who he might be in the future, who he was . . .

"I felt I wanted to go more into the background of Gallifrey. That's why I used the character of The Other from Ben's novelisation of his Dalek story. The Other was an attempt to put a lot more mystery back into the series. We all felt in the production office at the time that we knew too much about Gallifrey. There had to be something behind it. It's like the Doctor – if you find out the answers, you still need a question. You need to keep answering one question with another a bit like opening an onion and finding another layer to open underneath. I think that's important. I think if *Doctor Who* had stayed as it was, it would be important that new stuff was added all the time. It can't stay the same – Doctor goes to planet, solves problem, goes to next planet, solves problem . . . You have to add new mysteries or it gets stagnant. I think that's happened at various times in the programme's history and we wanted to avoid it. ▶



The cover as it was eventually painted by Peter Elson, who has done all three books in the *Cat's Cradle* mini-series

Had the TV series continued under the guidance of Marc, Andrew Cartmel and other writers of that era, big changes were in store for the character of Ace (Sophie Aldred). Photograph © BBC

THE DEATH OF ACE

"Had the series continued on TV, this new direction would have happened. There were all sorts of ideas up in the air that would have led to changes, gradually our ideas would have been leaked into stories. It would have added a lot more to the Doctor's character, and Ace as well. I worry about the character in the books, being over-extended beyond what she is. Had we continued on the TV programme, Sophie Aldred (who plays Ace) had said she only wanted to do two more stories, she didn't think the character could be dragged out much more. I think in the books you can go much more into depth of her character, but the trouble is you end up psychoanalysing her to bits! There was always this theory that the Doctor was preparing her for something – that's why there were these tests and confrontations, that's why he took her to places she'd rather not be at. He certainly had something planned for her. I don't know that she can be taken on too far. I think it's a good idea in the books that they're going to rest her and bring in a new companion. She needs time to mature. I tried to do that in my book. I think she learns a lot about herself and the Doctor. She's trusted with his life, his memories and his ship. It's her that really comes up trumps in the end."

The book is also about that other frequently ignored aspect of *Doctor Who*, his craft, the TARDIS. In *Time's Crucible* it almost becomes a second companion for the Doctor.

"Yes, but it's not a walking, talking character at all. I've always thought that the TARDIS was sort of a missing character in *Doctor Who* and yet it's been there all the time! It's an intelligent machine, although it's a completely different sort of intelligence and one of the inspirations for this in *Time's Crucible* is the Hartnell story *The Edge of Destruction*. This is really looking at the Doctor's relationship with the TARDIS, how they are symbiotic. They've been together so long now, they probably can't cope without each other. So when the TARDIS is in complete crisis it goes about its own survival by the most bizarre means, and the Doctor becomes part of that. This time the TARDIS actually uses the Doctor to survive and I wanted to see the tables turned for once."

Anyone who reads Marc's works can see right away that unlike many TV script authors, Marc's background as a long-running fan of the show is evident. However, is it a good idea to get fans to write these new adventures or should Virgin rely on established authors to continue the stories and avoid over complex continuity-based stories?

"I think it has to go both ways. I certainly think in terms of continuity and character, fans clearly know it better than other writers do. But there's a danger of navel contemplation. You've got to do almost outrageous things with plots to keep it fresh. It's dificult really, to know how to approach it. You do need experience to write this sort of thing. I mean, I'm still learning, I've experimented like mad with this book! I *hope* it all works. It's a good idea to have a strong editor in charge of the books who will actually pick up on things like plot momentum and structure as well as continuity."

Finally, has it been fun coming up with the *Cat's Cradle* trilogy theme and actually starting it off as well?

"It's wonderful fun, because I don't have to write the rest of it. I can leave solving the problems to the two Andrews! It's great fun but tremendous hard work – I don't think I've ever done anything as hard as this in my life. Just the idea of stringing ideas together, coming up with new things to say about old concepts, it's great. I'd love to do another one, but take it in yet another direction."

◆

DOCTOR WHO CDs AND CASSETTES MUST BE WON!

And now a special *Off The Shelf* competition! **Silva Screen Records Ltd.** have recently issued *Doctor Who and the Pescatons* on both CD and cassette. To mark this occassion, we have **TEN** copies to give away and all you have to do to win one is answer the questions below, and send this form, or a copy, to *Zor's Lunchbox,* ***Doctor Who Magazine,*** *Arundel House, 13/15 Arundel Street, London WC2R 3DX.* Entries **MUST** reach us by **April 30th 1992** and usual Marvel competition rules apply. Multiple entries will, naturally, be fed to Zor for breakfast!

1) *The Pescatons* author Victor Pemberton script wrote which TV story?

....

2) In which year was *The Pescatons* originally issued? (Tick one box) ☐ 1966 ☐ 1976 ☐ 1986

3) Which TV *Doctor Who* soundtrack have Silva Screen Records previously issued on CD?

....

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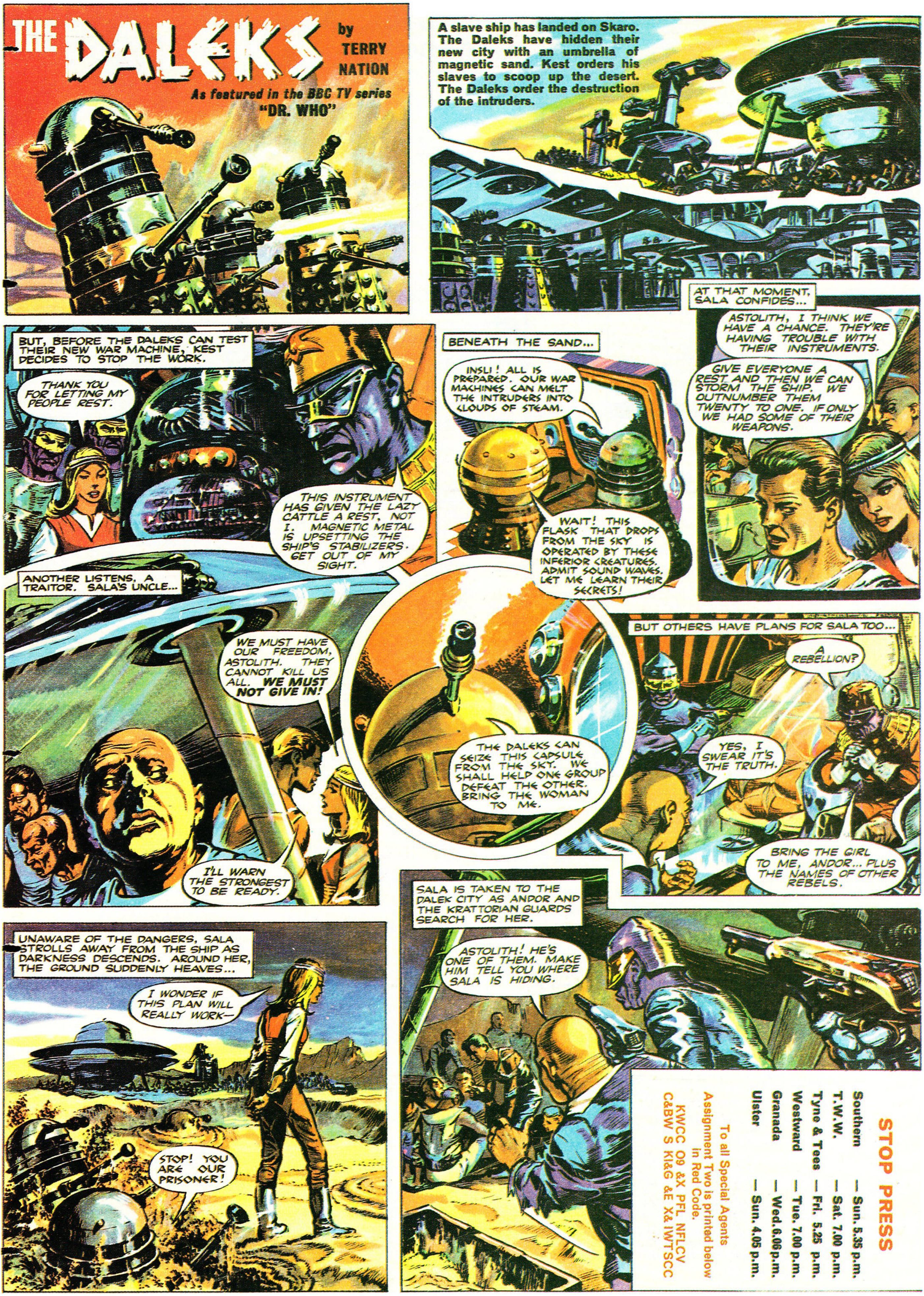
THE DALEKS
by TERRY NATION
As featured in the BBC TV series "DR. WHO"
A slave ship has landed on Skaro. The Daleks have hidden their new city with an umbrella of magnetic sand. Kest orders his slaves to scoop up the desert. The Daleks order the destruction of the intruders.
BUT, BEFORE THE DALEKS CAN TEST THEIR NEW WAR MACHINE, KEST DECIDES TO STOP THE WORK.
THANK YOU FOR LETTING MY PEOPLE REST.
THIS INSTRUMENT HAS GIVEN THE LAZY CATTLE A REST, NOT I. MAGNETIC METAL IS UPSETTING THE SHIP'S STABILIZERS. GET OUT OF MY SIGHT.
BENEATH THE SAND...
INSLI! ALL IS PREPARED. OUR WAR MACHINES CAN MELT THE INTRUDERS INTO CLOUDS OF STEAM.
WAIT! THIS FLASK THAT DROPS FROM THE SKY IS OPERATED BY THESE INFERIOR CREATURES. ADMIT SOUND WAVES. LET ME LEARN THEIR SECRETS!
AT THAT MOMENT, SALA CONFIDES...
ASTOLITH, I THINK WE HAVE A CHANCE. THEY'RE HAVING TROUBLE WITH THEIR INSTRUMENTS.
GIVE EVERYONE A REST AND THEN WE CAN STORM THE SHIP. WE OUTNUMBER THEM TWENTY TO ONE. IF ONLY WE HAD SOME OF THEIR WEAPONS.
ANOTHER LISTENS, A TRAITOR. SALA'S UNCLE...
WE MUST HAVE OUR FREEDOM, ASTOLITH. THEY CANNOT KILL US ALL. WE MUST NOT GIVE IN!
I'LL WARN THE STRONGEST TO BE READY.
THE DALEKS CAN SEIZE THIS CAPSULE FROM THE SKY. WE SHALL HELP ONE GROUP DEFEAT THE OTHER. BRING THE WOMAN TO ME.
BUT OTHERS HAVE PLANS FOR SALA TOO...
A REBELLION?
YES, I SWEAR IT'S THE TRUTH.
BRING THE GIRL TO ME, ANDOR... PLUS THE NAMES OF OTHER REBELS.
UNAWARE OF THE DANGERS, SALA STROLLS AWAY FROM THE SHIP AS DARKNESS DESCENDS. AROUND HER, THE GROUND SUDDENLY HEAVES...
I WONDER IF THIS PLAN WILL REALLY WORK—
STOP! YOU ARE OUR PRISONER!
SALA IS TAKEN TO THE DALEK CITY AS ANDOR AND THE KRATTORIAN GUARDS SEARCH FOR HER.
ASTOLITH! HE'S ONE OF THEM. MAKE HIM TELL YOU WHERE SALA IS HIDING.

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